THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

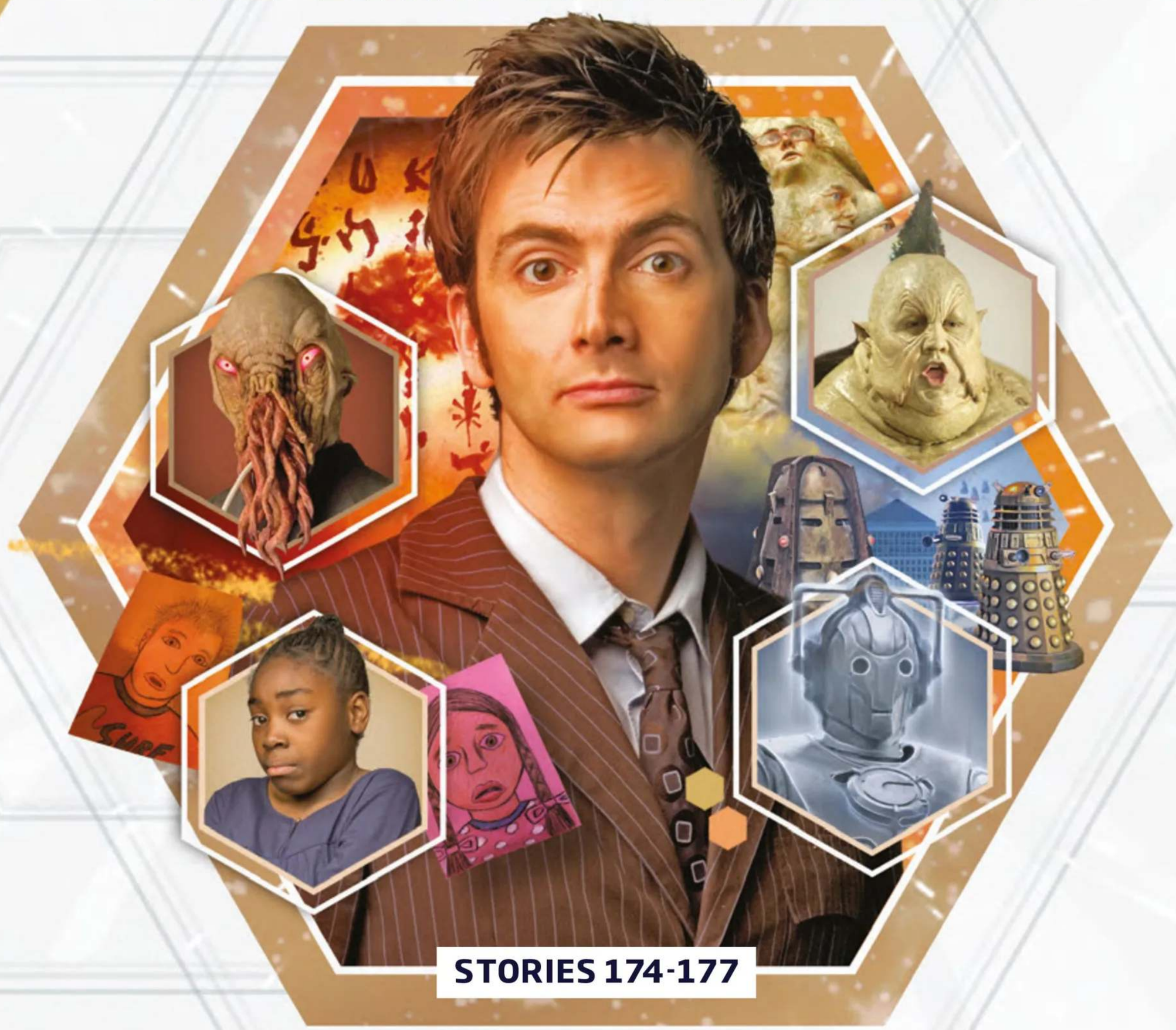
BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE **TENTH** DOCTOR



STORIES 174-177

THE IMPOSSIBLE PLANET/THE SATAN PIT, LOVE & MONSTERS, FEAR HER AND ARMY OF GHOSTS/DOOMSDAY











BBC

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THE COMPLETE HISTORY

THE IMPOSSIBLE PLANET /
THE SATAN PIT

LOVE & MONSTERS

FEAR HER

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DOOMSDAY

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Welcome

I used to write my own stories where the Daleks had a big fight with the Cybermen. Lots of explosions, "Exterminates!" and "Excellents!" flung around with gleeful abandon in an adventure that didn't make a lot of sense – but it was possibly the most exciting *Doctor Who* story ever created. Well... by a 10-year-old living in West Yorkshire.

This was the stuff on which fan dreams were made; the chances of *Doctor Who*'s greatest monsters ever sharing screen time together were pretty much non-existent. We had to make these apocalyptic encounters up ourselves. We either wrote them, or saved up pocket money to buy a box of Citadel Miniatures' plastic Dalek and Cybermen figures to push around a table. Remember, this was before the dawn of quality *Doctor Who* action figures. You even had to paint these yourself.

There was that brief flutter of excitement in the summer of 1989 (for me it was Saturday 24 June, Leeds Grand Theatre if you want me to be specific) when *Doctor Who* took to the stage with *The Ultimate Adventure*, where we saw the Daleks ally with the Cybermen against the Third and, later, Sixth Doctors. Sadly, that brief, theatrical alliance was as far as it ever went for these two legendary monsters.

Until *Doctor Who* came back, that is. Not content to simply restore the greatest hero of British television to his rightful place as a true Saturday evening phenomenon,

writer Russell T Davies and his brilliant team kept pushing to make *Doctor Who* bigger, better and more exciting week after week.

During that second series in 2006, you wondered just how far the trip of a lifetime could possibly go. In this volume of *Doctor Who – The Complete History* alone we cover the demonic alien scares of *The Impossible Planet/The Satan Pit* [see page 6], the bittersweet comedy of *Love & Monsters* [see page 44] and the sinister urban terror of *Fear Her* [see page 74].

Then we get to the epic *Army of Ghosts/Doomsday* [2006 – see page 104]. Tension levels were at fever pitch as we already knew this two-part series finale was designed to say goodbye to Billie Piper as Rose Tyler – would she live or die in her final adventure? But if that wasn't enough, Davies gifted the fans the thing we'd wanted for years...

'DAVIES GIFTED THE FANS THE THING WE'D WANTED FOR YEARS...'



Left: Cybermen and Daleks team up in the 1989 stage play *Doctor Who – The Ultimate Adventure*.

The Daleks and the Cybermen having a big fight.

It was as if somebody had reached inside my head and pulled out old stories I wrote as a kid, then put them up on screen.

And you know what? It was exactly as I imagined all those years ago.

Mark Wright – Editor



THE IMPOSSIBLE PLANET/ THE SATAN PIT

STORY 174

A team of human scientists investigates the impossible nature of the planet Krop Tor. Cut off from the TARDIS, the Doctor and Rose must join the expedition to discover what evil lies deep within the Satan Pit...



THE IMPOSSIBLE PLANET / THE [illegible]BY 174





'THESE EPISODES SMARTLY SIDESTEP THE QUESTION OF WHETHER THIS IS THE ACTUAL DEVIL.'

Introduction

We live in a much more secular society than we used to. But, even if fewer people follow organised religion, most people still *believe* in a more general sense. It doesn't even have to be in anything supernatural – it could be something as simple as having faith in the kindness of others. Equally, without a god or a devil, there is still evil in the world...

In *The Satan Pit*, the Doctor finds himself face-to-face with the Beast – a massive, snarling, horned beast. But these episodes smartly sidestep the question of whether this is the *actual* Devil. There's no doubt that this malevolent entity is, somehow, an impossibly ancient source of evil. But whether it is some kind of fundamental truth that goes beyond the physical realm, or no more exotic than many other powerful, malevolent aliens encountered by the Doctor – it's up to you to decide.

Doctor Who had dabbled in this territory before. *The Dæmons* [1971 – see Volume 17] introduced us to Azal, an alien from the planet Dæmos who had god-like powers and looked like the Devil – cloven hooves and all! His kind are alleged to be the inspiration for a lot of myths and legends about Satan. Similarly, *Pyramids of Mars* [1975 – see Volume 24] features the devilish Sutekh who found his own place in Egyptian mythology. Drawing a further connection, Gabriel Woolf, who played Sutekh, supplies the voice of 'the Beast' in *The Impossible Planet/The Satan Pit*.

In other instances, the primal forces of good and evil stretch beyond Earth. The 1978/9 series [see Volumes 28, 29 & 30] gave us the Black and White Guardians – immortal, omnipotent beings who maintain the balance of good and evil throughout the universe. In *The Curse of Fenric* [1989 – see Volume 46], the Doctor says Fenric is "evil since the dawn of time".

It's suggested in *The Satan Pit* that the Beast is the original source of this chaos, discord and enmity. And yet, he's quite an insidious operator – doing his work by manipulating the fears and insecurities of those on the sanctuary base. Has the Doctor finally met the Devil? And, regardless, what is scarier? The idea that we can be possessed by a malignant force that takes away our free will and consumes us with evil thoughts? Or the notion that those evil thoughts are our own, just waiting to be unleashed? ■



Left: The Dæmonic visage of Azal.

STORY
The Impossible Planet

The TARDIS materialises inside a cupboard, in Sanctuary Base Six, used for deep space exploration. The Doctor hears the sound of drilling and Rose sees graffiti reading 'Welcome to Hell'. There is also some writing too old for the TARDIS to translate. The Doctor opens a bulkhead and some sinister creatures called Ood walk in saying they must feed... [1]

This turns out to be a glitch with their translation spheres. The Ood are offering them refreshment. Then they are joined by Jefferson, the base's head of security. He takes them to the control room where they are introduced to the rest of the crew: Captain Zachary 'Zack' Cross Flane; science officer Ida Scott; ethics, Danny Bartock; archaeology, Toby Zed; and Scooti Manista, trainee maintenance. Ida reveals the base's location – on a planet orbiting a black hole. [2] Zachary explains they landed on the planet after flying down a gravity funnel. The power source is 10 miles below them and they are drilling down to find it. Danny then introduces the Ood, a slave race that craves orders, and Toby explains that he copied the indecipherable writing from unearthed remnants of an ancient civilisation.

There is an earthquake and part of the base falls through a crevasse – including the section where the TARDIS had landed. [3]

Toby is examining a fragment of pottery when he hears a sinister voice behind him.

As the Doctor and Rose can't leave, Ida adds them to the duty roster. Rose speaks to an Ood, asking it if it gets paid, and it answers, "The Beast and his armies shall rise from the pit to make war against God." [4]

The voice tells Toby not to turn around – then he sees the ancient writing on his hands and on his face! [5]


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Rose speaks to the Doctor; he is terrified at the thought of settling down, but Rose suggests they could settle down together. [6] Rose's phone rings and she answers it; a voice says, "He is awake."

In search of an explanation, they visit the Ood habitation area where Danny explains that the Ood are a telepathic herd race. The Doctor notices that the strength of the telepathic field is increasing. Something is shouting at them. [7]

Scooti goes to look for Toby and finds him standing outside on the planet's airless surface without a spacesuit. [8] The window smashes and she is sucked outside!

The computer seals the breach and the crew gathers in habitation area three, including Toby who is back to normal. Scooti is missing – and then the Doctor spots her, floating away towards the black hole. [9]

The drilling stops, meaning they have reached the power source. The Doctor volunteers to go down in the lift capsule with Ida. They descend and emerge into a vast cavern. [10]

Danny notices something odd happening with the Ood. They are staring at him and their telepathic field has now reached 100. At that level, they should be dead.

The Doctor and Ida discover a huge circular trapdoor. Via the radio, Toby tells them he knows what it says; "These are the words of the Beast. And he has woken. He is the heart that beats in the darkness. He is the blood that will never cease. And now he will rise!" His face is covered with the writing, then he collapses and the writing transfers to the Ood. [11]

In the habitation area, an Ood kills a guard using its translation sphere. In the drilling area, Jefferson and Rose retreat from the advancing Ood. In the control room, Zack reports that the planet is losing orbit... and in the cavern, the trapdoor opens! [12]

The Satan Pit

Jefferson shoots the Ood. The planet stabilises. The door behind Jefferson and Rose opens; it's Danny, who informs him that the rest of the Ood have gone mad.

In the control room, Zack seals the base's doors. Jefferson recommends they adopt "strategy nine". [1]

The Doctor and Ida are unharmed. The trapdoor opened to reveal a bottomless pit. Zack orders them to withdraw. As they head back to the capsule, Ida explains that "strategy nine" entails opening the airlocks to flush the Ood out.

Toby returns to his normal, unpossessed self. Jefferson wants to kill him but Rose talks him out of it. They are about to bring the lift up when there is a power failure and a voice speaks through the Ood. [2]

The Doctor asks the voice to identify itself. It claims to be the Devil, chained in the pit by the disciples of the light before the universe was created. It taunts the crew with their deepest fears and tells Rose that she will die in battle very soon. [3]

The lift cable snaps. The Doctor and Ida jump clear of the capsule moments before it is destroyed. [4] Now they are trapped, 10 miles down.

The Ood start trying to break into the base control room and the drilling area. Zack realises they can use the rocket to restore power and the lights come back on, but there's not enough power for "strategy nine".

Danny has an idea to give the Ood a brainstorm using the monitor in Ood habitation, but to get there they will need to use the maintenance tunnels. They are normally airless but Zack can provide pockets of atmosphere. [5]

Ida suggests they use the cable from the lift to abseil into the pit. The Doctor volunteers to go into the pit and descends into the blackness. [6]


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Rose, Danny, Toby and Jefferson crawl through the maintenance tunnels, guided by Zack. They are forced to stop at a gate while Zack aerates the next section, and the Ood catch them up. Jefferson holds them back while Rose, Danny and Toby continue onwards. Zack is forced to close the gate behind them and Jefferson doesn't make it. [**7**]

Rose, Danny and Toby reach Ood habitation. As the Ood break in, Danny gives them a brainstorm and they collapse. [**8**]

The Doctor descends until the cable runs out. Speaking over the radio to Ida, he muses about the limitations of his own belief, then detaches the cable and falls. [**9**]

Zack informs Ida that they are going to abandon the base. Rose refuses to leave, so Zack knocks her out with a tranquiliser. [**10**]

The Doctor finds himself at the bottom of the pit, where there is air to breathe.

Rose wakes up in the rocket just as it takes off. She threatens Zack with a bolt gun and demands he takes them back, but it's too late.

The Doctor discovers two urns – and an enormous creature resembling a devil. [**11**] But it is just a dumb beast, meaning that its mind is somewhere else. He realises that if he destroys the urns, he will destroy the gravity funnel. But, having faith in Rose, he smashes the urns.

The rocket begins to shake as the gravity funnel collapses. Rose realises that Toby is still possessed by the Beast and fires the bolt gun at the front screen, unbuckling his seatbelt so that he is sucked out into space. [**12**]

As the planet is drawn into the black hole, the Doctor discovers the TARDIS. He uses it to rescue Ida and tow the rocket to safety.

Ida joins her crewmates. Meanwhile, the Doctor and Rose head off on further adventures in the TARDIS.

Pre-production

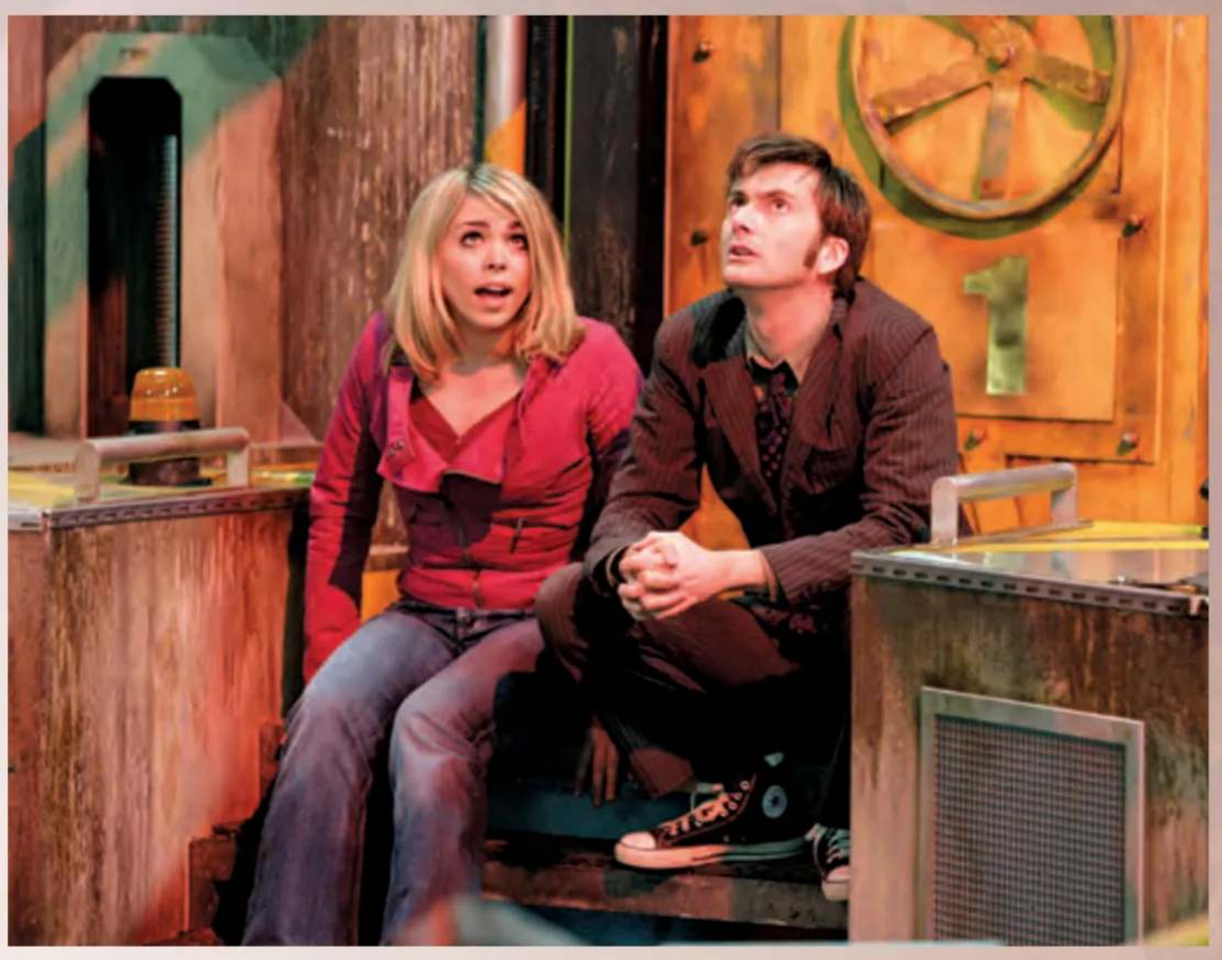
For the second two-part story of *Doctor Who*'s 2006 series – *The Impossible Planet/The Satan Pit,* originally planned to span the seventh and eighth episodes – executive producer Russell T Davies wanted to pitch the Doctor and Rose into a demanding story of human pioneers heading into the hostile unknown of a desolate planet, akin to a tale of the Wild West frontier. This would place the TARDIS duo in more physical danger than ever before. However, while this would be the biggest science-fiction story undertaken by BBC Wales' revival of *Doctor Who* to date, Davies didn't want to go down the route of pure science and decided to draw heavily on mythology. On a remote planet, Hell, a team of Earth archaeologists would find something dark and terrifying which controlled their minds; Davies took inspiration from the 1987 horror film *Prince of Darkness* in which a cylinder found beneath a Los Angeles church contains the essence of evil – Satan – which then possesses the students working there. The mostly studio-bound adventure would be set in a claustrophobic survival base, with lots of atmospheric running through metal corridors akin to the 1986 science-fiction thriller *Aliens*, while Sanctuary Base Six itself was envisaged as small and claustrophobic, approximating the cramped conditions of the Soviet orbital station Mir. The interior of Hell would also feature a pit and caves with moving stone walls.

Davies was keen that the story should challenge the Doctor's scientific beliefs, pushing him to his limits; he felt that the Doctor worked best under extreme pressure. Fundamentally, the Doctor would not understand what he was facing,

and the lack of a firm answer would not restrict the viewers' imaginations. Davies knew that the script would have to be carefully developed so as not to have the Doctor's voice of authority abused by him explaining the threat away as either definitely supernatural or definitely not. It would be a story where the Doctor's relationship with Rose would resolve things, and not his special knowledge or powers. The climax would see them separated, with the Doctor declaring that he would find his friend, akin to the sequence of Hawkeye telling Cora, "I will find you. No matter how long it takes, no matter how far, I will find you," in the 1992 film *The Last of the Mohicans,* based on the James Fenimore Cooper novel. In February 2005, the story was allocated to Matthew Jones, who had written *Bad Therapy*, one of the *Doctor Who: The New Adventures* novels, published in December 1996, and also contributed the column *Fluid Links* to *Doctor Who Magazine* (1995-8). Davies had known Jones since the latter arrived as a trainee storyliner at Granada, and he had gone on to a television career, writing for *Coronation Street*, script editing Davies' *Queer as Folk* (1999/2000) and creating the TV dramas *Serious and Organised* and *POW,* and serving as executive producer on Channel 4's *Shameless.*

Odd Ood

After writing his first draft, Jones felt that the story lacked a specific element – the team realised that it needed monsters. Jones asked if he could incorporate the Slitheen family; Davies, who had created the creatures for *Aliens of London/World War Three* [2005 – see Volume 49], was happy for Jones to use them, plus the costumes were still available. Digital effects house The Mill had CGI versions of the creatures. As such, the aliens included a number of Slitheen (one of whom was called Jeannine) in a very dark story. In the forty-third century, the Slitheen had become a slave race to humans. As the crew burrowed inside the planet, the Slitheen believed it was their god who would release them from slavery and they became possessed by it.



Above: Rose and the Doctor try to make themselves at home.

Jones' cliffhanger to the first episode was to have Rose possessed, announcing: "I am the Beast incarnate." The next episode would then open on the Powell Estate with Jackie and Mickey behaving strangely, speaking in the wrong voices. This was to be a dream in Rose's mind; Davies was sceptical, feeling that nothing dramatic ever happened in a dream sequence.

The story went through many drafts over several months, with one concern being what the Doctor should find at the bottom of the pit. One notion was the Toclafane, the spheres containing the remains of future humanity which Davies had developed in 2004 as a possible Dalek replacement. Approaching the end of the 2006 series, there was little budget left for major CGI work or prosthetics. Davies

THE IMPOSSIBLE PLANET / THE SATAN PIT



Right:
Captain Zack – stunned by his gun.

suggested cost-effective ideas like a sinister little girl, an old man in a chair, or a giant eye. Davies then considered using an idea intended for the following series, but then heard from Will Cohen at The Mill that if the space rocket shots were trimmed back, the 3D animators could devise a suitable monster. This was preferable to the creature being realised using prosthetics as the team doubted that a suitably demonic mouthpiece could be devised.

During production of the 2005 series, Phil Collinson commented to Davies that during the first batch of adventures, the Doctor had not faced any god-like enemies, as seen in stories from the series' the past, such as Sutekh in *Pyramids of Mars* [1975 – see Volume 24]. Davies recalled *The Dæmons* [1971 – see Volume 17] having an impact on him in his childhood and wanted the Doctor to face a similar menace to the demonic Azal. To guide The Mill in its design for the Beast, Davies directed them to barbarian hero Sláine as drawn by Simon Bisley in *2000AD* from 1989-90.

Various script changes were made. Originally, Toby was not revealed as still being possessed until scenes on the shuttle, but Davies felt this came out of the blue. The issue of how Rose dealt with Toby required consideration; as a hero, she could not simply shoot him, but she could cause him to be sucked out of the ship. To lead to this, the bolt gun used by Zachary, the base commander, was seeded earlier in the plot.

The Impossible Planet and *The Satan Pit* (as the episodes would be known) were designated as Episodes 8 and 9 and referred to at this stage as *Satan Pit*. The episodes were to originally form Block Four, which began preparations in December 2005, with recording provisionally planned for Monday 23 January to Friday 24 February under director Euros Lyn. However, there were numerous changes to the scripts at a late stage. Davies felt that the Slitheen were in danger of dominating the plot. Contacting Millennium Effects, Davies asked if, for the same cost as refurbishing the Slitheen costumes, they could come up with 10 latex masks for a new slave species. Davies settled on the simplest name for the new aliens – the Ood – which he felt sounded 'odd'. Davies had in mind the identical, grey-suited bald creatures from *The Sensorites* [1964 – see Volume 3] and jokingly suggested that the Ood probably originated from a planet near the Sense-Sphere. The fronds and translator ball got round the problems of a mouthpiece prosthetic, and Millennium Effects' Neill Gorton's first design was just what Davies wanted.

Deferred into Block Five, the two-parter was now to be directed by James Strong who had worked on BBC One's *Holby City* and *Rocket Man,* on which Julie Gardner had been executive producer; Davies had known Strong since his days at Granada Television in the mid-1990s. Strong joined the team on Sunday 15 January, and was inspired visually by the 1979 science-fiction thriller *Alien* and musically

Connections: Rose's CV

- While engaging in culinary chat with an Ood, Rose mentions that she was once a dinner lady. In *School Reunion* [2006 – see Volume 52], Rose went undercover to work in the canteen at Deffry Vale High School during a Krillitane plot to break the Skasis Paradigm.



by Gustav Holst's 1916 composition *Mars, the Bringer of War.* He was aware that as the final production block there would be no leeway for overruns.

A tone meeting was held on Sunday 22 January; Davies indicated the theme word was "tough". He envisaged the programme as a more beautiful version of the 1981 claustrophobic U-boat serial *Das Boot.* This echoed Strong's vision of a dirty working environment such as an oil rig. For the serial's look, Edward Thomas wanted industrial bulldozer yellow, and design assistant Ian Bunting's experience in car design proved useful in getting the right feel. Location scouting began on Wednesday 18 January, with the team looking for the first quarry to be used in the new episodes of *Doctor Who;* the producers had been opposed to quarries being used as alien planets, being a cliché of *Doctor Who* in the past, but in this instance felt they could offer the vistas and cliffs needed for this hostile world. The following week, the team ruled out the Stella Artois brewery in Magor used in *The Age of Steel* [2006 – see Volume 52] and a quarry at Trefill in the Brecon Beacons which was too far from *Doctor Who*'s Newport base.

As early as August 2005 the *Daily Star* had claimed that Billie Piper's estranged husband, Chris Evans, might play the devil in *The Satan Pit,* but these claims were tabloid rumour; David Tennant denied this on Virgin's *Breakfast Show* on Wednesday 12 April. Casting took place from late January. Danny Webb, who had been in *Alien*^{3} and *Brookside,* heard about the casting and asked to be considered; he was on the list of possibles as Jefferson. Shaun Parkes (playing Zachary Cross Flane) had worked with Davies and Tennant on *Casanova* in 2004; Claire Rushbrook (Ida Scott) starred in sitcom *Carrie & Barry,* and had featured in *Linda Green*, produced by Collinson; while Will Thorp (Toby Zed) had featured in *Casualty* as Woody. Ronny Jhutti had auditioned for *Doctor Who* several times, and was cast as Danny.



Sanctuary Base Six

Because of the changes necessary for production, the final draft scripts were written by Davies, adapting Jones' concepts. The shooting script for Episode 8, *The Impossible Planet,* was assembled by Friday 10 February. The script outlined Sanctuary Base Six. The storage area had 'a big, heavy, airlock-type door. The doors hiss open – these are big, strong, physical doors, not easy sci-fi ones. With every opening and closing, a calm computer voice.' The walkway was 'a metal gantry, bit shaky, with handrails, surrounded by the



Connections: No signal

Rose pulls her phone out and discovers she has no signal with which to call anyone, an indicator of just how far out in space they are. Rose's phone was modified by the Doctor in *The End of the World* [2005 – see Volume 48], allowing Rose to call home across time and space.

Left: Danny gets to work.

base's typical wall – huge, heavy sheets of polythene, translucent, but tough at the same time – all bolted and stitched together; huge bolts, thick rope stitches'.

The Ood were 'tall, bald, albinos, dressed in simple one-piece suit. White gloves. All more or less identical. Male, but somehow sexless. Eyes white and cloudy, like cataracts. No mouth; instead painfully red fleshy fronds hang down, like an anemone. From where the mouth would be, a thin white wire comes out, reaching to a white ball, tennis-ball sized, which each Ood holds out in front, like a weapon. The ball lights up when they talk. Voices unnaturally calm, polite.'

The command centre was 'a dark HQ-type room, desks around a central hub. Functional, prefabricated. The crew assembled. Trapped on this base, there's a lack of formality, and a gallows humour. They wear a basic white T-shirt & jeans, all with chunky metal wrist-comms devices; they have a utility belt around the waist and also strapped diagonally across the torso; in effect, they look like workmen.'

The crew members of Sanctuary Base Six were 'Zack, 30, tall, a natural leader; Ida, mid-30s, feisty; Danny, early 20s, nervous; Scooti, female, 20, cheeky; and Toby, late 20s, glasses, a scientist… Jefferson is the oldest one on the crew and only one in a distinct uniform – Chief of Security'. Of all these characters, Davies became fond of Ida and considered bringing her back into the series one day. Of the base control, 'all the desks have handrails, and there are similar rails around the room. Each rail has a leather strap & metal buckle attached – everyone else has already got a wrist strapped in, only the Captain and Danny now running to buckle up… The Ood by the walls have wrist straps tied to wall-rails.' The exterior of the base was described as 'a number of domes and linking tubes/corridors, cradled in a rocky landscape. To one side: the rocket in which they travelled. An old-fashioned, tall, slim rocket, with fins, parked upright. It's connected to the base by a tubeway.' The voice which spoke to Toby was described as 'soft, gentle, wise, male, a whisper'.

When Rose had some fun at the expense of Toby, the stage directions noted: 'Only the Doctor smiles at that; no matter how dangerous, they still love it, these two.' Later on when the Doctor realised that he had trapped Rose on this planet, they are 'both scared, lost – they've never been in this situation before – they give each other a hug'.

The script specified that Maurice Ravel's 1928 composition *Boléro* should be played for the day to night transition. The lift was 'more of a capsule, small, compact, big enough for two people. Made out of that bulldozer/fork-lift-truck dirty-yellow-metal.' When illuminated by the gravity

Below: The Ood are troubled with a spot of red eye.





Left:
"A spaceman came travelling..."

globe, the cavern was 'carved. Mighty, vast stone statues, like the temples at Karnak... statues of strange, noble beasts.' When the Ood killed the guard with Danny, the guard's uniform slapped 'to the floor, filled only with a wet, thick, jelly-like soup, all that remains of him'. The script ended 'on the Doctor. Staring into Hell.'

The shooting script for Episode 9, *The Satan Pit,* was also issued on Friday 10 February. In dialogue, Zack stated that he represented the "Torchwood Archive". The image of the creature on the view screens was described as 'the Face of the Beast... the vicious face of a giant, a red, horned, fanged creature roaring'. It was specified that when Jefferson shot the Ood in the access tunnel there should be 'no blood'.

The rocket interior was 'not glossy sci-fi, but very real. The flight deck's more like the interior of the spaceshuttle – cramped, mostly white, every inch packed tight with instruments and readouts. If possible, the whole thing tilted up at 45 degrees. Low headroom, instruments overhead.' When the rocket took off, it was described as 'the vertical rocket leaves the base, engines thundering, belching smoke like a good old-fashioned shuttle launch'.

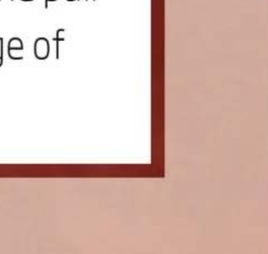
When the Doctor saw 'the Beast' it was 'a powerful, deep-red, horned creature – huge, heavy, curling horns, like a ram's. It's vast, a literal and mythological giant – packed into its cavern, its flesh and sinews and muscles bulging, wrists constrained within massive bronze clamps, welded into the rock. Its face; fanged and twisted... and it roars! Huge, wet mouth, magnificent fangs.'

In the climax, Toby was *'schwupped!* out of the front window, like Goldfinger being sucked out of his plane' in reference to the 1964 James Bond film. In terms of the Doctor and Rose's chronology, the adventure took place throughout Night 14.

Wenvoe Quarry

James Strong visited the set of the last two episodes of Block Three – *Army of Ghosts/Doomsday* [see page 104] on Saturday 11 February; a suitable quarry was found at the premises of CEMEX UK Ltd in Wenvoe on the outskirts of Cardiff. At the readthrough on Tuesday 14 February – for which David Tennant and Billie Piper were released from *The Idiot's Lantern* [2006 – see Volume 52] – Strong read in Zack's dialogue. At the last moment, a suitable location was found for the bore room and Ood pen to replace the original venue which was found to be riddled with asbestos; this new setting was an old chemical works in Pontypool.

On Tuesday 21 February, *Doctor Who Confidential* joined the crew on a recce to Wenvoe Quarry, and the following day Tennant and Piper attended a further



Connections: Movie knowledge

When Rose comments on how in films she has heard that black holes are gateways to another universe, she is primarily referring to the 1979 Walt Disney film *The Black Hole* in which the crew of a survey mission finds a huge spaceship defying the pull of gravity at the edge of a black hole.

THE IMPOSSIBLE PLANET / THE SATAN PIT

STORY 174



Above:
"Go to hell!"

readthrough at St David's Hotel. The *Confidential* crew was on hand on Friday 24 to record Strong's discussion with storyboard artist Richard Shaun Williams. On this day the BBC announced Thorp's appearance in the story.

Monday 27 February saw script amendments issued for the scenes with Rose and Danny discussing the Ood, the Doctor discussing the impulse to descend into the pit, the Doctor and Ida preparing the cable for abseiling, Jefferson preparing to hold off the Ood in the access tunnel, Rose's party escaping from the Ood in the access tunnel, the Ood being knocked out, Ida telling Rose that the Doctor has gone, the Doctor reasoning out the methodology of the Beast's prison, and also the last couple of scenes.

To take into account weather conditions in the quarry, alternative versions were prepared of several scenes in *The Impossible Planet*. The Doctor and Ida illuminating the cavern was drafted to cover rain or snow; "It's raining," said the Doctor when Rose asked what it was like down there. "No come on, what's it like?" she asked. "It's raining, honestly, it's raining," said the Doctor, "it's raining inside the planet." "But how can it do that?" asked Rose as the cave was illuminated. "It's got its own internal weather system. Clouds and rain!" said a delighted Doctor, adding, "This place is impossible." "Does that mean there's air, can you breathe?" asked Zack. Consulting her wrist-comms, Ida said, "The cloud formation seems to be a gathering of salvanic gases." "What does that mean?" asked Zack. "It means, it's raining poison," answered Ida. "You'd swear this was designed to keep people away," observed the Doctor, as Ida continued, "But there are carvings, Zack. Statues. They're astonishing." The next scene would then open with Ida commenting, "The rainfall's obscuring the readings," as she tried to look at her wrist-comms. Later, as the Doctor and Ida approached the seal, an option for snow was offered which reworked some of the earlier alternative, with the Doctor saying, "It's snowing, honestly, it's snowing, it's snowing inside the planet," and Ida commenting, "It's snowing poison." (This scene was later included on the DVD.) In *The Satan Pit*, there was similar optional dialogue. As the Doctor and Ida looked down into the chasm, the latter commented, "We're so close. We're standing in poisonous rain, inside a planet that shouldn't exist, and now we've got to stop." And later, as Ida spoke to Zack, she commented, "10 miles underground and it's raining poison from the roof."

Doctor Who Confidential covered the rigging of Wenvoe Quarry ahead of filming on Monday 27 February. ■

Production

Recording on *The Impossible Planet/The Satan Pit* commenced at Wenvoe Quarry for night shoots from Tuesday 28 February (the same day shooting scripts for the episodes' accompanying Tardisodes were issued. The Tardisodes were short preludes to each episode of the 2006 series and were to be available on the *Doctor Who* website or by subscription to mobile phones.) The scenes only required David Tennant and Claire Rushbrook, with Tennant covering the night as part of his video diary.

The venue offered the scale of a vast cave with inclines suitable for the sequence of the Doctor abseiling into the Satan Pit. All crew had to wear hard hats, and were amused to see that the last three letters of the quarry manager's Land Rover number plate were OOD. Stunt co-ordinator Bill Davey supervised the cast suspended on safety wires, the stunt jump onto crash mats from the capsule, a prop designed by Ian Bunting. The conditions were freezing, with a brief snow flurry and some showers.

On the first night of recording – from 5.30pm to 4.30am (standard hours

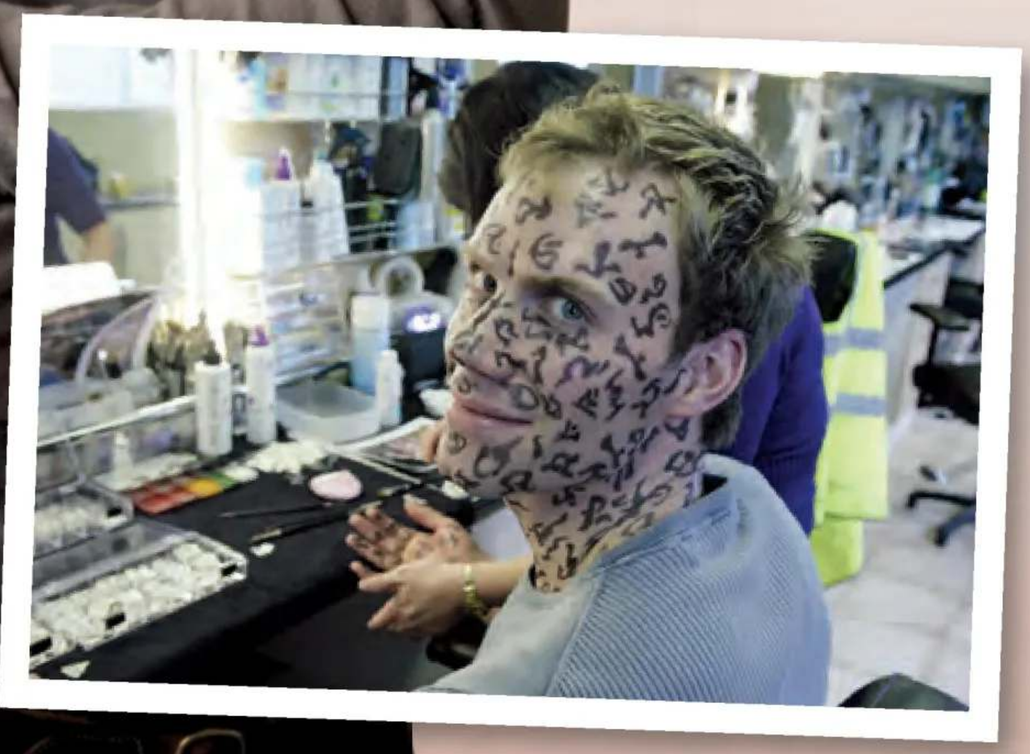
Below: David Tennant and Claire Rushbrook recording in Wenvoe Quarry.

for the first three days) – there were problems with the simulated light from the gravity globe. Davies had promised Louise Page that only two characters at a time would be in spacesuits; NASA was approached regarding hiring these but the cost meant that they were made in house. Inside the helmets, designed by concept artist Peter McKinstry, the actors wore ear pieces to receive direction when it became clear that the solid headpieces blocked out all sound. One evening, rain at the quarry meant that the capsule had to be moved from a rapidly flooding area.

Wednesday 1 March saw the recording of dialogue for other scenes, with eye protection issued to the crew for scenes with a wind machine. The hatch set-up on location had a green centre for a CGI image to be inserted. The crew battled flurries of snow, notably for the scene of the Doctor and Ida carrying the cable from the capsule to the hatch. *Doctor Who Confidential* was present – as was the snow – on Thursday 2 March to cover the abseiling scene (which was uncomfortable for Tennant in the spacesuit with its chest pad sticking into his throat) and the crash mat jump. Fortunately, just at the point where it seemed that the snow was in danger of trapping the vehicles in the quarry, the sky cleared and work continued unhampered. An evening recording from 5pm to 4am was then held at HTV Studios on Friday 3 to record shots of the Doctor in the blackness of the pit and then to complete the Doctor and Ida scenes at Wenvoe through the night.

Monday 6 March was Billie Piper's first day on set for the story; work took place from 8am to 7pm (standard studio times) on the walkway sets constructed at *Doctor Who*'s studio space at Unit Q2 in Newport, which also had a second unit on call. The Sanctuary Base sets – devised by Peter McKinstry and dressed in the manner of the army hospital unit seen in the American comedy drama *M*A*S*H* – were constructed as if they were flat-pack modules. They were redressed between takes to appear as different





Below: Will Thorp is made-up with the Beast's markings.



locations by altering door numbers and swapping camera angles; Strong was also keen to have steam jets in the background for extra atmosphere. First assistant director Gareth Williams provided the door voices on set which would later be over-dubbed, and the walkway set later turned up as a regular piece of the set for *Totally Doctor Who*. Meanwhile, monster actor Paul Kasey and the other Ood actors – many of whom were movement artists who had played Cybermen – attended costume fittings. The brief for the Ood was that they should look sympathetic initially and then scary. Inside the latex masks, the actors were effectively blind and had to be led around the set or have directions shouted to them. Each of the masks was built on a fibreglass skullcap with illuminating eyes, and the mask used by Kasey (on whose features the masks had been cast) also contained radio controlled servos to move the eyes and forehead.

Tennant was not required on Tuesday 7 or Wednesday 8, with Piper performing dubbing after the wrap on Tuesday, while a make-up test was conducted on Thorp. A cramped two-day shoot in the access tunnels began on Wednesday 8, and work on Thursday 9 took place alongside second unit material for Block Three. This was the first day that Thorp wore the full hieroglyph make-up with contact lenses fitted by contact lens supervisor Gemma Scott; photographs of his features with the transfers were taken for continuity. The process took around three hours to turn his tongue green and apply waterproof marks in the manner of temporary tattoos. It had also been planned to do scenes on the base walkway with the airlock, but these were deferred.

Only Tennant was required from 8am to 6.15pm on Friday 10 when the crew travelled to Clearwell Caves where they had recorded *The Christmas Invasion* [2005 – see Volume 51] the previous summer. *Confidential* was present to cover scenes in the largest cavern with Tennant reacting to a large greenscreen where the Beast would be placed in post-production; the actor was shown a design of the creature by The Mill's Dave Houghton and Strong read in stage directions. The design team painted pictograms on the cave walls which the caves' owner, Jonathan Wright, asked them to leave after the shoot. Saturday 11 saw scenes on the planet's surface recorded with Scooti and Toby, as well as pick-up shots with Ida recorded at Wenvoe from 6pm to midnight.



Connections: Christmas special

- The Doctor's comment, that "it's gonna be the best Christmas Walford's ever had" riffs on a typically clichéd line from the strife-torn yuletide editions of the BBC One soap opera *EastEnders*.

Above left: Chilling with the Ood.

Coloured beans and mash

The overflow studio of Enfys Television in Cardiff was used from Monday 13 March, starting at 11am with scenes in Toby's room recorded out of sequence, first with Thorp in make-up and then without. This was where the rocket interior set had been built on a hydraulic ramp which would tilt the vessel back to 45 degrees and allow access for various camera angles, with Strong reading stage directions via lip microphone. Work wrapped around 10pm. Tennant was not

THE IMPOSSIBLE PLANET / THE SATAN PIT

STORY 174

Connections: Supermassive black hole

- The Doctor claims his people practically invented black holes. This is not an idle boast going by the evidence seen in stories such as *The Three Doctors* [1972/3 – see Volume 19], in which it is established the Time Lords' power source comes from within a black hole created by the Time Lords, in which deranged Time Lord Omega was trapped.



required this day or the next which completed the rocket scenes between 10.30am and 9.30pm. *Doctor Who Confidential* was on hand to speak to Strong and cover Thorp's complex make-up. *Confidential* also visited The Mill to discuss CGI work on Monday 13 March. *Radio Times* visited Unit Q2 on Wednesday 15 March to take a photo of the crew, along with *Radio Times* competition winner Honey Hughes Jones and her family, and *SFX* magazine. With recording from 9.30am to 8.30pm, Tennant returned for work in the habitation area three set where coloured beans and mash were served up as food. Ailsa Berk choreographed the Ood performers.

USA début

Confidential was on set the following day for recording from 8.30am to 7.30pm, along with Clayton Hickman and Ben Cook of *Doctor Who Magazine*. Hickman was also present for recording from 8am to 7pm at Enfys on Friday 17 for scenes requiring only Tennant, Piper and Rushbrook, such as the capsule interiors, the black void and the close-ups of the Pit. At 9pm that evening in North America, the Sci-Fi Channel débuted *Rose* [2005 – see Volume 48] and *The End of the World* [2005 – see Volume 48]. Most of *The Impossible Planet* was subject to yellow amendments on Friday 17 March, with the only unchanged elements being the TARDIS' arrival, the first appearance of the Ood, the Doctor's realisation that storage six has vanished, Toby seeing the marks on his face, and some of the material rewritten on Monday 27 February. The same day, blue amendments for *The Satan Pit* covered Danny theorising about how to knock out the Ood.

Saturday 18 March saw Tennant and Piper at Unit Q2 filming the 2006 series trailer. The trailer, developed by Red Bee Media, was directed by Sarah O'Gorman and produced by Jane Booth. Work started on this in the second week of January when the team was shown a copy of *New Earth* [2006 – see Volume 51] and provided with the first six scripts for the series. Several suggestions were offered to the production office with Gardner and Davies selecting an item similar to the previous year, with



the Doctor challenging the audience to join him. The draft included a CGI alien landscape (which was subsequently dropped) and was to include exciting clips in a more fun item than the 2005 one. Originally Rose declared that "nothing will ever be the same again..." but the marketing team asked for this line to be given to the Doctor.

The setting for the trailer was envisaged as a snowy waste, which would be cheaper to achieve by flying a crew to Iceland with the two stars rather than using CGI, but the production schedule did not permit the release of Tennant and Piper. When no suitably accessible location could be found in the Brecon area, the team settled on a quarry instead. Because of poor weather during March, the day before shooting took place it was decided to relocate work to the standing TARDIS set at Unit Q2 with some minor script changes. The trailer was shot on 35mm film. Tennant decided to give a more enigmatic delivery of his dialogue rather than the lighter approach originally planned. To give an unearthly feel to the material, O'Gorman recorded the Doctor's lines at normal speed, played the audio back at double speed and asked Tennant to mime to these, which was then recorded at high speed and slowed down again in playback. Piper recorded her material after lunch, following which greenscreen work was done in the car park for the ice background, wrapping at 5pm. A rough edit of the trail – using lots of slow motion and 'persistence of vision' effects – was produced in three days along with clips from the episodes cleared for use.



Left: Just another day on Sanctuary Base Six.

Monday 20 March saw recording between 8am and 6.30pm (the standard time for the week) at the freezing premises of Johnsey Estates in Pontypool (used for the Ood pen and the bore room), with *Confidential* on set to interview prosthetics technician Jon Moore and Paul Kasey among others; Tennant and Piper then went to dubbing after the day's work. The limited number of Ood artists was swollen by having the creatures in the pen perform each action four times in different places; when these shots were merged together there would appear to be four times as



Connections: Lament for the dead

- Following Scooti's death, Jefferson's line, "For how should man die better than facing fearful odds? For the ashes of his father and the temples of his Gods," paraphrases Lord Thomas Babington Macaulay's 1842 poem *Horatius at the Bridge* about the heroism of the Roman hero Horatius Cocles included in *Lays of Ancient Rome*. Its use had been inspired by *Facing Fearful Odds*, an episode of the LWT period drama *Upstairs, Downstairs* which had been repeated on UKDrama in July 2005.

THE IMPOSSIBLE PLANET / THE SATAN PIT



Right: The Doctor awaits the Captain's orders.

many Ood. After Tennant completed his scenes on Tuesday 21, he travelled to location work on *Love & Monsters* [see page 44] ; on the same day, the *Confidential* interviewed Will Thorp and make-up designer Sheelagh Wells, and the following day spoke to second assistant director Steffan Morris. In the bore room, the capsule was mounted on a forklift truck for its descent.

Command centre

'Yellow' page amendments were issued for *The Satan Pit* on Tuesday 21 to cover Danny discussing the possibility of a virus to knock out the Ood. Davies visited the set on Wednesday 22. The Young family, winners of the Radio 2 *Children in Need* set visit auction in November, was in attendance on Thursday 23, after which Piper dubbed material for *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. Gary Russell, author of BBC Books' *Doctor Who: The Inside Story* visited on Friday 24; Tennant was not required on this day or Saturday 25 which concluded the Pontypool shoot. The *Confidential* crew conducted interviews with Tennant, Davies, Gardner and *Tooth and Claw* [2006 – see Volume 51] guest actor Derek Riddell on Friday 24.

The Ood habitation three set had been redressed as the command centre at Unit Q2. While Tennant and Piper worked on *Love & Monsters* on Monday 27 and Tuesday 28 March, Shaun Parkes recorded on his own from 8am to 7pm. Director of photography Ernie Vincze liaised with The Mill to determine what colour their CGI elements would be so that his on-set lighting would reflect the colours to be used in the hologram images. Monday 27 also saw *Rose* broadcast by STS1 as *Doctor Who*'s Russian début.

Tuesday 28 saw a second unit at work on sequences such as Toby being sucked out of the shuttle; this combined shots of Thorp being jerked from his chair and being flown on a pulley. *Confidential* was on set, and the high-definition camera system also underwent further tests. It was that night that the press launch for the new series was held at the Cardiff Millennium Centre with a screening of *New Earth* and media interviews for Tennant, Piper and Davies.

Work at Q2 continued from 8am to 7pm on Wednesday 29 March with second unit material including shots of the wall paintings (painted on a fake wall) and close-ups of Toby's pottery shards. With the main unit, for the scene where the quake hit the command centre, the cameras were vibrated as usual but when Piper grabbed part of the set it came away

Connections: Devil planets

- When listing the planets with myths and legends of a horned beast, the Doctor refers to Draconia (seen in the 1973 serial *Frontier in Space* [see Volume 19]), Dæmos (the home of Azal in *The Dæmons* [1971 – see Volume 17]) and the Kaled God of War (the Kaleds being the race who had spawned the Daleks in *Genesis of the Daleks* [1975 – see Volume 23]).



in her hand. Tennant continued to record his video diary as he took a look around sanctuary base habitation three and the command centre. That evening, *New Earth* and *Tooth and Claw* were screened for the cast and crew at the Holland House Hotel.

Into the final days of recording, the walkway scenes deferred from Monday 6 March were recorded with three crews at work from 8am to 7pm on Thursday 30; this was the same day that the BBC confirmed the Tardisodes and which launched the next day. Josephine Butler provided the voiceover for the 2006 series trailer at Grand Central Sound Studios on this day, and the *Confidential* team interviewed James Hawes, Will Cohen and *Dalek* [2005 – see Volume 49] guest-star Corey Johnson.

Friday 31 saw the crew visited by Mervyn Watson, the executive producer of BBC drama *Casualty*. *Confidential* was also present, with the team speaking to Parkes, Houghton, Davies and Collinson. From 2pm, Tennant continued to update his video diary and chatted to Rushbrook. With the TARDIS scenes for *The Satan Pit* completed by 7pm, the main shoot for Block Five wrapped on Piper's final day on *Doctor Who*. The *Confidential* team was also on hand for the *Radio Times* photoshoot the same day. After this, Tennant recorded the concluding scene for *Doomsday* and joined the cast and crew for the wrap party at Number 10 in Cardiff. The TARDIS set could now be dismantled after almost two years at Q2 and transported to the series' new home (alongside *Torchwood)* at Upper Boat, near Cardiff.

However, for MyAnna Buring and Will Thorp there was one further day; on Saturday 1 April they travelled



Connections: Magnetic attraction

- The Doctor uses the TARDIS' tractor beam to pull the shuttle to safety in the climatic moments of *The Satan Pit*. This function of the TARDIS has previously been seen in adventures such as *The Creature from the Pit* [1979 – see Volume 31] and *Delta and the Bannermen* [1987 – see Volume 43].



Left:
"I just can't get you out of my head..."

THE IMPOSSIBLE PLANET / THE [illegible]T

STORY 174



Above: "What's happening to the Ood?!"

to Pinewood Studios to record their weightless death scenes in an underwater tank booked for 2pm to 6pm. *Confidential* covered these shots which were 15 feet underwater against a black background. Director of photography was underwater cameraman Mike Valentine who based his recording techniques on those used to train NASA astronauts. With a piece of string tied to their feet, hidden sound apparatus and wearing weighted costumes to hide the floating effect, Buring and Thorp could both be directed underwater by the first assistant director, Valentine's wife Francoise, and had signals to indicate when they needed oxygen.

Concurrent with the final day of production at Pinewood, the Tardisodes, written by Gareth Roberts, were recorded in Cardiff on Saturday 1 April.

The second segment, set in the episode's command centre, was recorded in the morning, after which the crew moved to BBC Broadcasting House to record the briefing boom for the first segment after lunch.

Connections: Some may call him Abaddon

One of the names given by the Ood for the Beast is "Abaddon", a creature which would later feature in the 2007 *Torchwood* episode *End of Days*.



Tardisode

The 58" Tardisode for *The Impossible Planet* saw a female executive sending Captain Walker off to K37 Gem 5 to bring back the power source that keeps the planet hanging by the black hole as this will save the empire. She gives him a book from the effects of the Geddes expedition, and as he leaves, Walker hands this to his Ood (Ruari Mears) who says, "And the Beast shall rise from the Pit." The script described the briefing room as like 'a cabinet minister's office of today it has paintings, bookshelves, busts of famous leaders. (So it's not like *Blake's 7*.)' The executive (played by Ri Richards, one of the stars of Russell T Davies' *Mine All Mine*) was named McMillen and 'power dressed... New Labour casual' while Walker

(played by Jason May) was 'competent, experienced, handsome, late 30s'. There was originally more dialogue with Walker being told that he was first choice for the mission. "What planet doesn't have some legendary evil attached to it? Mars was supposed to be scary once!" said McMillen, adding, "Sorry, I'd better chuck you out, got a conference call at 11. Get yourself ready, it's a big trip... I salute you and await your triumphant return." The original intention for Tardisode 8 was to set it in a redressed corridor from the TV story, suggesting McMillen dropped by to see Walker in a docking station on Earth.

The Tardisode for *The Satan Pit* ran to 57 seconds and saw an Ood delivering Captain Walker's belongings to a crewman called Curt (Kenon Mann) in the command centre. As he looks at the book, the words "The Beast is awake. He shall rise from the pit" appear on a screen. The systems activate by themselves showing the black hole and he tries to escape the room but the door does not operate. When Chenna, a female colleague (played by Alys Thomas) enters and says she can smell burning, she finds Curt prone in the command chair with the alien writing on his face. The writing was a late addition to the script, which originally had his face "frozen in a look of total madness". Unfortunately, dialogue in *The Impossible Planet* referring to the deaths of previous crewmembers in the command centre was cut, making the final Tardisode a little confusing.

That evening, at 6.58pm, BBC One broadcast the trailer for the new series. ■

PRODUCTION

Tue 28 Feb 06 Wenvoe Quarry, Cemex UK Ltd, Wenvoe (Cavern: Capsule Area/ Journey)

Wed 1 Mar 06 Wenvoe Quarry (Cavern: Capsule Area/Journey/Seal Area)

Thu 2 Mar 06 Wenvoe Quarry (Cavern: Seal Area/Capsule Area/ Journey)

Fri 3 Mar 06 HTV Studios, Culverhouse Cross, Cardiff: Studio 1: Pit/Cavern: Seal Area; Wenvoe Quarry (Cavern: Seal Area/Capsule Area/Journey)

Mon 6 Mar 06 Unit Q2, Newport: Base Walkway One & Two

Tue 7 Mar 06 Unit Q2: Base Walkway One & Four

Wed 8 Mar 06 Unit Q2: Access Tunnels

Thu 9 Mar 06 Unit Q2: Access Tunnels/ Base Walkway with Airlock/Base Walkway One A

Fri 10 Mar 06 Clearwell Caves, nr Coleford, Gloucestershire (Prison of the Beast)

Sat 11 Mar 06 Wenvoe Quarry (Planet Surface/FX Shot Base/Cavern: Seal Area)

Mon 13 Mar 06 Enfys Television Studios, Unit 31, Portmanmoor Road, Cardiff: Base: Toby's Room/Rocket

Tue 14 Mar 06 Enfys Television Studios: Rocket

Wed 15 - Thu 16 Mar 06 Unit Q2: Habitation Area Three

Fri 17 Mar 06 Enfys Television Studios: Capsule/Base: Storage Area/Walkway #1A/Pit/Cavern: Seal Area

Mon 20 Mar 06 Johnsey Estates, Mamhilad Park Ind Estate South, Pontypool (Base: Ood Holding Pen)

Tue 21 Mar 06 Johnsey Estates (Base: Ood Holding Pen/Walkway Three/ Bore Room)

Wed 22 - Sat 25 Mar 06 Johnsey Estates (Base: Bore Room)

Mon 27 Mar 06 Unit Q2: Base – Command Centre

Tue 28 Mar 06 Unit Q2: Base – Command Centre/Ood Holding Pen/ Rocket/Walkway with Airlock

Wed 29 Mar 06 Unit Q2: Base – Command Centre/Rocket/Prison of the Beast/Toby's Room

Thu 30 Mar 06 Unit Q2: Base – Walkway One /Command E Centre/ Prison of the Beast/ Cavern – Seal Area/Rocket/ Toby's Room

Fri 31 Mar 06 Unit Q2: Base – Command Centre/TARDIS/Bore Room/Habitation Area Three

Sat 1 Apr 06 Pinewood Studios, Iver Heath, Bucks: U Stage: Underwater shots

Tue 4 Apr 06 Ealing Studios, London: Stage 2: Smoke, dust and flame elements

Tue 11 Apr 06 Enfys Television Studios: Rocket

Post-production

Director James Strong's edit began on Tuesday 4 April, the same day that Mike Tucker's model team shot smoke, dust and flame elements at Ealing Studios, where *Doctor Who* was often filmed from 1963 to 1983; it had originally been planned that the base exterior would also have been created as a model. Post-production work on the serial was extensive and took the team very close to transmission, with *The Satan Pit* not completed until the day before broadcast (meaning that no preview tapes were available to the press).

The edit of the CGI FX had to be locked before the overall edit of the whole episode was locked, so FX sequences could be worked on while the larger edit continued. This was worked out by Strong, Gardner and Davies who had to push to until 3am on Friday 7. One pick-up shot was recorded by director Graeme Harper along with material for *Army of Ghosts/Doomsday*; a close-up of Rose's hand on Toby's buckle was recorded on Tuesday 11 April.

In terms of the CGI work, Davies wanted the spaceship to be a traditional old-fashioned rocket akin to the tall, finned vessel seen in

Below:
Things are not looking good.

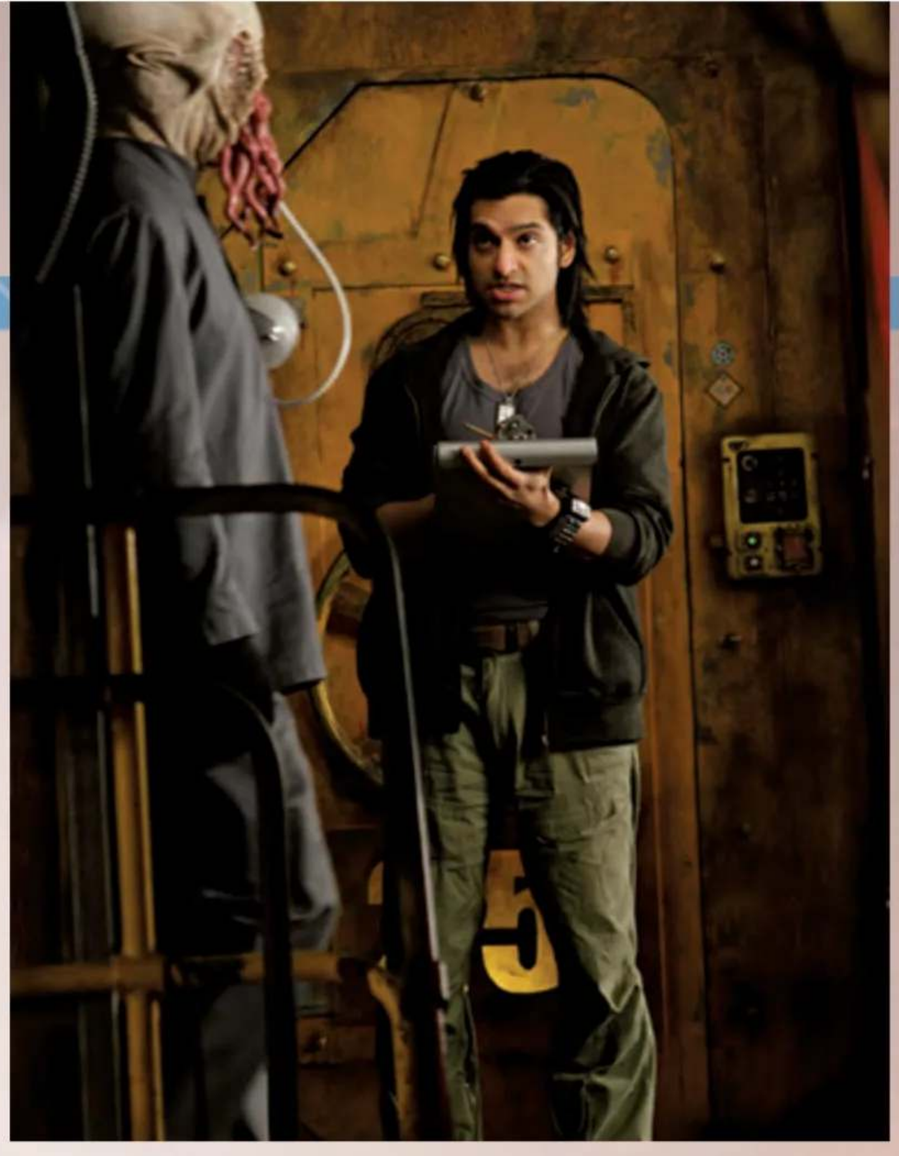


the artwork of the Tintin adventures *Objectif Lune (Destination Moon)* and *On a marché sur la Lune (Explorers on the Moon)* published in 1953 and 1954. The Mill's first attempt at a black hole was scientifically correct but less visually interesting than desired, and so something more colourful was devised. Of the Beast, the final design came from Grant Bonser (who was partly inspired by the 1985 fantasy film *Legend*) after The Mill offered all its staff the opportunity to come up with a design. Bonser was working in The Mill's library and despatch department at the time. The eventual design, developed by Nicolas Hernandez, encapsulated the elements that Davies wanted; it was a muscular creature in a primal red with massive horns and offering a terrific spectacle on screen; the creature was then animated over six weeks. Other work included the bullets shot by the guns, the colouring of the walls of the rocket, the safety glass breaking in the walkway, and the matte paintings of the massive carvings found inside the planet.

Cinematic score

Wanting a cinematic score for the adventure, James Strong dubbed on a temporary soundtrack from existing CDs including the scores from *Alien* and *Star Wars* series of films, plus cues from David Newman's soundtrack for the 2005 science-fiction film *Serenity*, Angelo Badalamenti's score for the 2001 thriller *Mulholland Drive* and Gustav Holst's *The Planets* suite.

In the edit, Strong provided the voice of the Beast himself until a final version could be dubbed. For these episodes, Murray Gold composed a conventional orchestral score to add to the grandeur of the finished programme within only two



Left: Danny monitors the Ood.

weeks, and this was specially recorded over Wednesday 8-Thursday 9 March at Air Studios in London. The recording session was attended by David Darlington from *Doctor Who Magazine*.

In dubbing, various lines of dialogue were added or changed on Tuesday 25 April. For *The Impossible Planet,* additions included Zack asking Danny to check the temperature in the Ood habitation area, and the Doctor's comment to Rose about not letting Ida descend alone. Also, Rose originally talked about space travel being like "TARDISes and whizzing about and Captain Jack". The voice of the computer controlling the doors was provided by assistant editor Ceres Doyle. In *The Satan Pit,* an extra line of Zack's was recorded to emphasise that the demonic force was speaking through the Ood. When it came to choosing the voice of the beast, Davies and Collinson both recalled the tones of Gabriel Woolf who had played Sutekh in *Pyramids of Mars* and were pleased to find that he was still acting and would be delighted to return to *Doctor Who.* Woolf recorded his dialogue on Thursday 27 April.

Only two main cuts were made to *The Impossible Planet.* The first came after the opening titles as, when offered refreshment, the Doctor replied, "Not

THE IMPOSSIBLE PLANET / THE SATAN PIT



Right:
The Doctor and Ida on the edge of something evil.

for me, thanks." "Have you got any coffee?" asked Rose. "We have only Protein One, Protein Two, or Protein Three," replied the Ood. "What does Protein One taste like?" queried Rose. "Milk," was the reply, "and, Protein Two?" "Salt," said the Ood. Rose's question "Protein Three?" was met with, "Sugar." "Well," said Rose, "I'll have a cup of One with just a tiny bit of Three, tiny bit, thank you." The Ood gave a small bow and moved off, as a second Ood stood forward and said, "We will have to charge payment to your designation codes." "We haven't got one," said the Doctor. "That is impossible," stated the second Ood. "Well, that's us, impossible," grinned the Doctor. "With apologies, but this must be reported," said the Ood as the Doctor asked, "Oh, d'you have to – ?" The Ood held its ball up to the wall-comms: "We regret, we have unauthorised humans in habitation three." "That's a bit harsh, unauthorised," responded the Doctor. "Why don't you just call us visitors? No, tell you what, *guests*, guests is good. Or, how about, friends you just haven't met yet." When Jefferson entered and asked "Who are you?" the second Ood explained, "These are friends you just haven't met yet." "That's enough out of you!" snapped Jefferson, knocking the handball aside as Rose said, "Oi! There's no need for that!"

After the death of Scooti, there was an entire scene in the command centre which was never shot. The Doctor, Rose, Zack, Ida, Jefferson and Danny were looking at the mineshaft schematic as Zack said, "Doesn't make sense, it's way ahead of schedule, it's like the rock just sort of... gave way." "We've got to go down," said Ida with Zack advising, "I think we should be cautious..." "Have we got an audio link with the drill head?" asked the Doctor. "Well, no," explained Zack, "It's a mineshaft on a dead planet, what's there to listen to?" Holding up his sonic screwdriver, the Doctor explained, "Harmless. Promise. Don't mind me," and set to work on a computer as Ida said, "Scooti worked in engineering. She welded half that drill head together, what would she say now? Come on, Zack. People died to get us here, don't abandon them now." Danny edged forward and muttered quietly, "Zack, about the Ood, I think we should contain them in the pen." "We need them on the mineshaft," whispered Zack in reply, before angrily storming,



"What am I whispering for? They're just Ood, for God's sake! And you can start calling me sir!" "Captain, with respect," intervened Jefferson, "I think you should listen to Danny. He's doing his job, he's reporting a problem." "Alright, we need three," agreed Zack. "Three Ood on the mineshaft. Rest of them, lock them up." As Danny headed off, the Doctor completed his work and declared, "There we go! The drill's got automatic receptors, I just woke them up. Let's have a listen." As the Doctor pressed a button, a low, echoing heartbeat filled the room. "That's coming from... down there...?" asked Rose. "But there's no air," insisted Ida, "no light. Nothing's been down there for millions of years." "Captain," said the Doctor grimly, "we're going down."

A tiny piece of Ood dialogue was omitted: "The time of the new is passed, and I shall rise, as the Old One is restored, and sanctified in blood."

On *The Impossible Planet*, the BBC logo was superimposed over the Doctor and Rose leaving the TARDIS, while the producer and director credits appeared over the Ood offering the Doctor and Rose refreshments. Davies performed one bit of self-censorship to the episode, removing a single out-of-context shot of the Beast from the teaser for *The Satan Pit* at the end of the episode; this 'throw-forward' appeared after the closing roller credits rather than before as was usual.

Lot and Sodom

The Satan Pit began with a pre-credit sequence of material from *The Impossible Planet* leading up to the cliffhanger; one line in this sequence, "What are you lot doing here?" from the Doctor, did not appear in *The Impossible Planet* as broadcast. Producer and director credits were then shown over the scene of Rose, Danny and Jefferson in the bore room. Only one main scene from the script failed to appear in the final edit of *The Satan Pit*. As the Doctor and Ida returned to the capsule, Ida spoke into her wrist-comms saying, "Just about there, Mr Jefferson. Give us 20, then activate." She then noticed the Doctor was still looking back at the chasm and – in a reference to the biblical tale of Lot's wife looking back at Sodom – said, "Now don't look back. What was that old legend, pillar of salt?" As Danny talked to Rose about disabling

the Ood, he said, "Right, cos, the Ood are connected by the telepathic field, yeah? And we've got that monitor, testing the field, you saw it." "Yeah, back in that room..." agreed Rose.

The major scene that was omitted was of the Doctor and Ida carrying the cable drum to the pit. "I'm the senior officer, I go down," declared Ida. "I'm no sort of officer, so I can do what I want," countered the Doctor. "Doctor, it's my job," insisted Ida. "Only on paper," replied the Doctor, "I've signed nothing, which gives me absolute freedom." The pair stopped to rest and placed the drum on the floor as the Doctor suggested, "We could always toss a coin, except I haven't got one. Well, I have but..." – he tapped his spacesuit –

Below:
Science officer, Ida Scott.



"...no way of reaching it. I know! Let's try scissor, paper, stone." "You're kidding," said Ida. "D'you still do that, scissor, paper, stone?" asked the Doctor to which Ida replied "Yeah, but..." "There we are then!" declared the Doctor, "On the count of three –" "Ready when you are," said Ida as they held out their fists and chanted "One, two, three –" Ida held out paper, while the Doctor produced scissors. "Scissors cut paper, I win," said the Doctor, "Thank you! I'm going down." "Fair enough, I suppose," signed Ida as they both picked up the drum and carried on. "Mind you," admitted the Doctor, "I should point out that I introduced the word 'paper' into the conversation a couple of minutes back. Planted a suggestion. Which you picked up. Always works."

Voice of the Ood

Another small cut was after Rose had threatened Zack in the shuttle, but he had told her it was too late. Zack told her to "take a look", and told Toby to "give her a hand, under the safety". This was when Rose saw how to undo the safety buckle as Toby released her own. As the Doctor described the cave paintings to Ida and said he hoped she could hear him, he added, "Al Bowlly said I had a lovely voice. Now there's a nice man. Died in the Blitz. Long time ago, and far away." This referred to the dance band singer whose hits included *Blue Moon* and *I've Got You Under My Skin* who was killed by a German bomb on 17 April 1941. A tiny bit of the Doctor's conversation with the Beast where he asked, "I don't understand... Why don't you speak to me?" was also omitted.

The voice of the Ood was provided by Silas Carson who had provided alien voices on *The End of the World*. ■

Publicity

- *Ood... You Are Awful* was the *Doctor Who Watch* article from Nick Griffiths promoting *The Impossible Planet* in *Radio Times*; this comprised a set report with comments from Russell T Davies and Millennium Effects' Neill Gorton. Jane Rackham selected the episode for *Today's Choices* making comparisons with the film *Alien.*

- In Cardiff on Wednesday 31 May, James Strong, MyAnna Buring and underwater director of photography Mike Valentine recorded a commentary for *The Impossible Planet* and then Russell T Davies, concept designer Peter McKinstry and location manager Gareth Skelding recorded a commentary for *The Satan Pit.* K9 also made an appearance on BBC1's *Blue Peter* as part of the 'Bark in the Park' event.

- In the *Daily Star* on Thursday 1 June, Davies stated that the Ood were the scariest monsters in the series so far. Camille Coduri appeared on *GMTV* on Friday 2 to promote her TV film *Pickles* which aired the next day and discussed *Doctor Who* with a clip from *Rise of the Cybermen* [2006 – see Volume 52] while Billie Piper featured on Chris Moyles' Radio 1 show.

- *The Satan Pit* was promoted by a *Radio Times* interview with Davies entitled *Talk of the Devil* and although no preview DVDs were available to the magazine when it went to press, Alison Graham nominated it as one of *Today's Choices.*



Above:
"The Beast and his armies shall rise from the pit to make war against God."

- A comedy sketch about spoilers for the series appearing in *Radio Times*, *Doctor Who Confidential* and via other means was included in BBC Two's comedy sketch show *Dead Ringers* as the Doctor and Rose discussed the problem in the edition of Monday 5 June.

- At the *Glamour* Awards in London on Tuesday 6 June, David Tennant presented Billie Piper with the trophy for Best UK TV Actress; this was covered by *GMTV* on Friday 9 June. Will Thorp appeared on *GMTV* on Wednesday 7 June, discussing his appearance and inadvertently revealing the return of the Daleks alongside the Cybermen at the series' climax.

Broadcast

- Despite hot weather, *The Impossible Planet* still achieved ratings of over six million, and vastly outperformed a repeat of the James Bond film *Tomorrow Never Dies* on ITV1.

- The corresponding 28'54" edition of *Doctor Who Confidential*, *You've Got the Look* aired at 7.45pm on BBC Three following *The Impossible Planet* and was seen by around 550,000 viewers, making it the channel's second most watched programme of the week with a strong Appreciation Index of 83. Mark Gatiss recorded his narration for this edition and the next in London on Wednesday 31 May. Designer Edward Thomas had been interviewed on Wednesday 5 April with visual effects supervisor Dave Houghton on Tuesday 23 May and location managers Gareth Lloyd and Gareth Skelding on Tuesday 30 May.

Right:
The Ood advance.



- An estimated 700,000 people saw *The Impossible Planet* when it was shown by BBC Three at 7pm on Sunday 4 June; it was the channel's most-watched show of the week. The shortened 10'52" version of *You've Got the Look* aired on BBC Three as *Doctor Who Confidential Cut Down* at 7.45pm on Sunday 4, and again at 9.45pm on Friday 9, following another BBC Three repeat of *The Impossible Planet* which grabbed an audience of 300,000 at 9pm.

- The ninth edition of *Totally Doctor Who* aired on BBC One at 5pm on Thursday 8 June; running to 27'03" it included material about Ood animatronics as well as the underwater shot in *The Impossible Planet*. Links were recorded on Wednesday 17 May (first half of the programme) and Wednesday 31 May (remainder of the show). The programme was repeated by CBBC in the week following transmission at 6.30pm on Friday, 6.30pm on Saturday and 1pm on Monday.

- The audience ratings were also very healthy for *The Satan Pit,* which far out-rated an edition of *Who Wants to Be a Millionaire?*



Above: Happy travellers.

Myths and Legends was the title of the corresponding edition of *Doctor Who Confidential* which appeared on BBC Three after *The Satan Pit*. This 27'46" programme, which screened at 7.45pm, attracted an estimated audience of 460,000 which made it BBC Three's seventh most watched show of the week with an AI of 85. This featured an interview with Simon Winstone recorded on Tuesday 23 May. The 10'13" *Cut Down* version appeared after the Sunday 7pm repeat at 7.45pm on Sunday 11 June; the episode itself at 7pm had attracted an audience of 700,000.

The full version of *Doctor Who Confidential: Myths and Legends* appeared again on BBC Three at 3.15am on Monday 12 June. *The Satan Pit* was then screened once again to an audience of 300,000 by BBC Three at 9pm on Friday 16 June, with the *Cut Down* version of *Myths and Legends* following directly after it.

Ronny Jhutti was among those featured on *Totally Doctor Who* at 5pm on Thursday 15 June; this show was recorded mainly on Wednesday 31 May.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Impossible Planet	Saturday 3 June 2006	7.00pm-7.45pm	BBC One	45'19"	6.32M (18th)	85
The Satan Pit	Saturday 10 June 2006	7.00pm-7.45pm	BBC One	47'12"	6.08M (19th)	86

Merchandise

The Impossible Planet/The Satan Pit was released on the *Doctor Who Series 2 Volume 4* DVD in August 2006. The episodes were included on *The Complete Second Series* DVD box set in November 2006 with in-vision commentary for *The Impossible Planet* provided by David Tennant, Will Cohen and Shaun Parkes and audio commentary for *The Satan Pit* provided by James Strong, editor Mike Jones and Ronny Jhutti. Also included was *David Tennant's Doctor Who Video Diary*, along with deleted scenes.

The Complete Second Series DVD box set was re-issued as part of *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and as an individual Blu-ray edition – *Doctor Who: The Complete Second Series* – in August 2015.

The Impossible Planet was released in GE Fabbri's *Doctor Who – DVD Files* in issue 11 in June 2009. *The Satan Pit* was released in issue 12 later that month.

Music by Murray Gold from *The Impossible Planet/Satan Pit* was included on Silva Screen's *Doctor Who: Original Television Soundtrack* CD, released in December 2006.

An action figure of the Tenth Doctor in a spacesuit was issued by Character Options in July 2007 and a box set containing a lift model and 5" spacesuit Doctor in August 2007. Figures of Toby Zed possessed (August 2007) and unpossessed (February 2008) were also issued. A 5" figure of the Tenth Doctor in a spacesuit with cracked helmet accessory was released in February 2008 and the Tenth Doctor in a dirty spacesuit with two Obelisks was released in June 2008. Also available from was an action figure of the Ood (January 2007) and a glow in the dark Ood (February 2008), exclusive to Woolworths. The Ood appeared as a regular inclusion in various box sets, as well as joining the 12" action figure range.

In August 2015, Eaglemoss issued a figurine of the Beast from *The Satan Pit* in issue 5 of the *Doctor Who Figurine Collection Special.* ■



Far right: Character Options' Ood figure.



Right: Eaglemoss' Figurine Collection model of the Beast.

Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose Tyler

with

Danny Webb Mr Jefferson
Shaun Parkes Zachary Cross Flane
Claire Rushbrook Ida Scott
Will Thorp Toby Zed
Ronny Jhutti Danny Bartock
MyAnna Buring Scooti Manista [1[1]]
Paul Kasey The Ood
Gabriel Woolf The Voice of the Beast
Silas Carson The Voice of the Ood

[1] Also billed for *The Satan Pit* in *Radio Times*.

UNCREDITED

Rauri Mears, Karl Greenwood, Joe White, Adam Sweet, Mark Llewellyn-Thompson, Lewis Drew, Stephen Reynolds, Scott Baker, Andy Jones, Claudio Laurini, Richard Tunesi Ood
Lianna Stewart, Kristian Arthur Guards
Ceres Doyle Computer Door Voice



TARDISODE 1 CAST

Ri Richards McMillan
Jason May Captain Walker
Ruari Mears Ood

TARDISODE 2 CAST

Kenon Mann Curt
Alys Thomas Chenna
Ri Richards McMillan
Ruari Mears Ood

CREDITS

Written by Matt Jones
Producer: Phil Collinson
Director: James Strong
1st Assistant Director: Gareth Williams
[uncredited: Susie Liggat, Francoise Valentine]
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Lynsey Muir
[uncredited: Tori Atkinson, Kate Borde, Sarah Davies [2]]
Location Managers: Lowri Thomas, Gareth Skelding
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production/Script Secretary: Claire Roberts
Production Runner: Victoria Wheel [1], Tim Hodges [2]
A/Production Accountants: Debi Griffiths, Kath Blackman
Continuity: Non Eleri Hughes
Script Editor: Simon Winstone
Camera Operator: Jamie Harcourt
[uncredited: Joss Lowe, Sian Elin Palfrey [2], Steve Roach, Dave Brice, Julian Barber [2], Sam Garwood]
Focus Puller: Terry Bartlett [uncredited: Steve Rees, Penny Shipton, Sam Morris [1], Tooni Mahto [8], Dean Morrish]
Grip: John Robinson
Boom Operator: Jeff Welch, Rhydian Yeoman

Left:
The Ood – here to serve.

THE IMPOSSIBLE PLANET / THE SATAN PIT

STORY 174

'IT HAD ORIGINALLY BEEN PLANNED THAT THE BASE EXTERIOR WOULD HAVE BEEN A MODEL.'

Gaffer: Mark Hutchings
Best Boy: Peter Chester
Choreographer: Ailsa Berk
Stunt Co-ordinator: Bill Davey
Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Marquand Allison
Standby Art Director: Arwel Wyn Jones
A/Supervising Art Director: James North
Design Assistants: Peter McKinstry, Ian Bunting, Al Roberts
Standby Props: Phil Shellard, Laurie Guinee
Set Decorator: Tim Dickel
Property Master: Adrian Anscombe
Production Buyer: Catherine Samuel [1], Joelle Rumbelow [2]
Assistant Props Master: Paul Aitken
Art Department Co-ordinator: Matthew North
Props Chargehand: Phil Lyons
Props Storeman: Stuart Wooddisse
Specialist Prop Maker: Mark Cordory
Prop Maker: Penny Howarth [1], Nicholas Robatto [2]
Construction Manager: Matthew Hywel-Davies
Construction Chargehand: Allen Jones
Storyboard Artist: Shaun Williams
Graphics: BBC Wales Graphics
Costume Supervisor: Anna Lau
Costume Assistants: Lindsay Bonaccorsi, Kirsty Wilkinson [uncredited: Marnie Ormiston]
Make-Up Artists: Anwen Davies, Steve Smith, Moira Thomson [uncredited: Betsan Dafydd, Alison Sing, Suzi Owen]
Prosthetics Supervisor: Rob Mayor
Prosthetics Technicians: Jo Glover, Martin Rezard
On Line Editor: Matthew Clarke
Colourist: Mick Vincent
3D Artists: Will Pryor, Mark Wallman, Matt McKinney, Serena Cacciato, Chris Petts, Chris Tucker, Paul Burton, Nick Webber, Jean Claude Deguara, Jean Yves Auoduard, Nicolas Hernandez, Neil Roche, Adam Burnett
2D Artists: Simon Holden, Sara Bennett, Michael Harrison, Bronwyn Edwards, Joseph Courtis, Melissa Butler-Adams, Russell Horth, Sandra Roach
Digital Matte Artists: Alex Fort, Ilyas Kaduji
Visual Effects Co-ordinator: Kim Phelan
Casting Associate: Andy Brierley
Assistant Editors: Ceres Doyle, Matt Mullins
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
Model Unit Supervisor: Mike Tucker
Dubbing Mixer: Tim Ricketts
Sound Editors: Paul McFadden, Doug Sinclair
Sound FX Editor: Paul Jefferies
Finance Manager: Richard Pugsley
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Accountant: Endaf Emyr Williams
Sounds Recordist: Richard Dyer [uncredited: Tim White]
Costume Designer: Louise Page
Make-Up Designer: Sheelagh Wells
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producer: Will Cohen
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Neill Gorton and Millennium Effects
Editor: Mike Jones
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC [uncredited: Pete Tyler, Peter Thornton, Mike Valentine]
Production Manager: Tracie Simpson [uncredited: Patrick Schweitzer]
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales
bbc.co.uk/doctorwho
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Profile

DANNY WEBB

Mr Jefferson

A character actor often cast on television as villains, hard men, 'bad cop' detectives and dodgy geezers, Webb is also a respected theatre performer.

Born Daniel Webb in London on 6 June 1958, he grew up in Australia. Though his working class family had no theatre connections, plays and movies inspired him from childhood. He took a university degree in drama and art before returning to London to train at RADA.

Graduating in 1978, his first professional performance was as Sammy in a production of Arnold Wesker's *I'm Talking About Jerusalem*. A Rep season at Glasgow's Citizens Theatre included *The Threepenny Opera*, with subsequent Rep stints at Liverpool Playhouse, Nottingham, Exeter, Bristol and Plymouth.

Occasionally billed as Daniel Webb until the mid-90s, his first TV credit came with ITV's Dick Francis thriller *The Racing Game*, broadcast 21 November 1979. Small parts followed in *Twelfth Night* (1980), *Jackanory Playhouse* (1980), *Mackenzie* (1980) and *Tucker's Luck* (1984). His first regular TV role was as Gavin Taylor in *Brookside* (1982/3).

He played the tortured victim in the music video for the 1983 Yes single *Owner of a Lonely Heart*; a US number 1 hit, this ran endlessly on music channel MTV.

By 1985, Webb was a National Theatre player, with roles in *The Murderers* and *As I Lay Dying*. 1986 productions at the Lyric, Hammersmith included *Night Must Fall* and *Progress*, while *Serious Money* (1986/7) ran at the Royal Court, Wyndham's Theatre and eventually Broadway. He assumed the title role in *Hamlet* at Leicester Haymarket and then London's Old Vic (1989/90).

He took a notable TV part in ITV's AIDS drama *Intimate Contact* (1987) and appeared in single plays *Drowning in the Shallow End* (1989) and *Clubland* (1991). Guest spots came in popular dramas *Bergerac* (1988), *Poirot* (1989), *The Saint* (1989), *Boon* (1989) and *The Young Indiana Jones Chronicles* (1992/3). He made his first appearance in *The Bill* in 1989; he had featured in 11 episodes by 2009.

Webb found recurring roles in *A Woman's Guide to Adultery* (1993), ITV gangster drama *99-1* (1994/5), serious medical drama *Cardiac Arrest* (1994) and sitcom *A Perfect State* (1997).

The late 90s brought more TV guest spots in *Space Precinct* (1995), *Our Friends in the North* (1996), *Murder Most Horrid* (1996), *A Touch of Frost* (1996), *2point4 Children* (1998), *Harbour Lights* (1999), *Dalziel and Pascoe* (1999) and New Romantic comedy *Hunting Venus* (1999).

By the late 1990s, Webb was an established theatrical leading man in productions including *Popcorn* (1996/7, Apollo, London), *One Flew Over the Cuckoo's*



Right: Danny Webb as Sergeant Tucker in *Land Girls*, 2009-11.



Left:
As Mr Jefferson in *The Impossible Planet/The Satan Pit*.

Nest (1999/2000, Theatre Royal, Bath) and as Buckingham in Kenneth Branagh's *Richard III* (2002, Crucible, Sheffield).

For *Blasted* (2011, Lyric, Hammersmith) he won a Best Male Actor 'Offie' Award, for off-West End theatre. Recent stage successes have included *13* (2011, National Theatre) and Royal Court productions *Chicken Soup With Barley* (2011), *The Witness* (2012) and *The Mistress Contract* (2014).

Dozens of TV guest appearances in the twenty-first century have included *The Scarlet Pimpernel* (2000), *Casualty* (2000/2008/2012), *Shackleton* (2002), *Henry VIII* (ITV, 2003), *Cutting It* (2003), *Murder in Suburbia* (2004), *Waking the Dead* (2004), *Silent Witness* (2004), *My Family* (2004), *Heartbeat* (2005), *Hotel Babylon* (2006), *Lewis* (2006), *Marple* (2007), *New Tricks* (2008), *Hustle* (2010), *Midsomer Murders* (2010), *Being Human* (2011), *Death in Paradise* (2011), *Sherlock* (2012) and *Poirot* (2013).

Recent recurring TV roles include Paul in ITV comedy drama *Life Begins* (2004/5), Mack Carter in prison drama *Honest* (2008), Sergeant Tucker in wartime series *Land Girls* (2009-11), Kevin Dalton in *Holby City* (2010) and DC Chris Cowley in Series Four of *Scott & Bailey* (2014). TV science-fiction fans will recognise him as Professor Edwin Hobb in *Humans* (2015).

Having made his movie début in *A Year of the Quiet Sun* (1984), films have included starring alongside Jon Pertwee in *Do You Know the Milky Way?* (1985), *Defence of the Realm* (1986), *Henry V* (1989), *The Unapproachable* (1989), dramadoc *The Arbor* (2010) and *A Little Chaos* (2014). His best-known movie role is Morse in *Alien*^{3} (1992).

He lives in Maida Vale and is married to Dominican-born actress and casting director Leila Bertrand. Eldest daughter Lily Bertrand-Webb is a magazine photographer and her younger sister Bellaray read classical studies at King's College London. Webb's hobbies include competition surfing off the Cornish coast.

He has made two appearances in Big Finish's *Doctor Who* audios, playing Byron in Eighth Doctor adventure *The Girl Who Never Was* (2007) and Ori in Seventh Doctor story *The Dark Husband* (2008). ■



LOVE & MONSTERS

STORY 175

Meet LINDA – the London Investigation 'N' Detective Agency. Why are they looking for the Doctor and Rose Tyler, and what is the true nature of the sinister Victor Kennedy?



Introduction

Since 2006, it has been fairly common for there to be an episode each year that sidelines members of the regular cast. In the history of *Doctor Who* there is only one story that features neither the Doctor nor his companions. The 25-minute single-episode story *Mission to the Unknown* [1965 – see Volume 6] maintained its connection to the series by featuring the Daleks. It's also a prelude to *The Daleks' Master Plan* [1965/6 – also Volume 6] – the 12-part epic that followed just over a month later. It was very much in the spirit of a traditional *Doctor Who* adventure.

Love & Monsters tries something different. Tenth Doctor David Tennant and his companion Rose, played by Billie Piper, have limited involvement in this story, but what's more interesting is how atypical it is. It's about what goes on outside the immediate sphere of the Doctor's influence – what happens to those whose lives have only tangentially coincided with his.

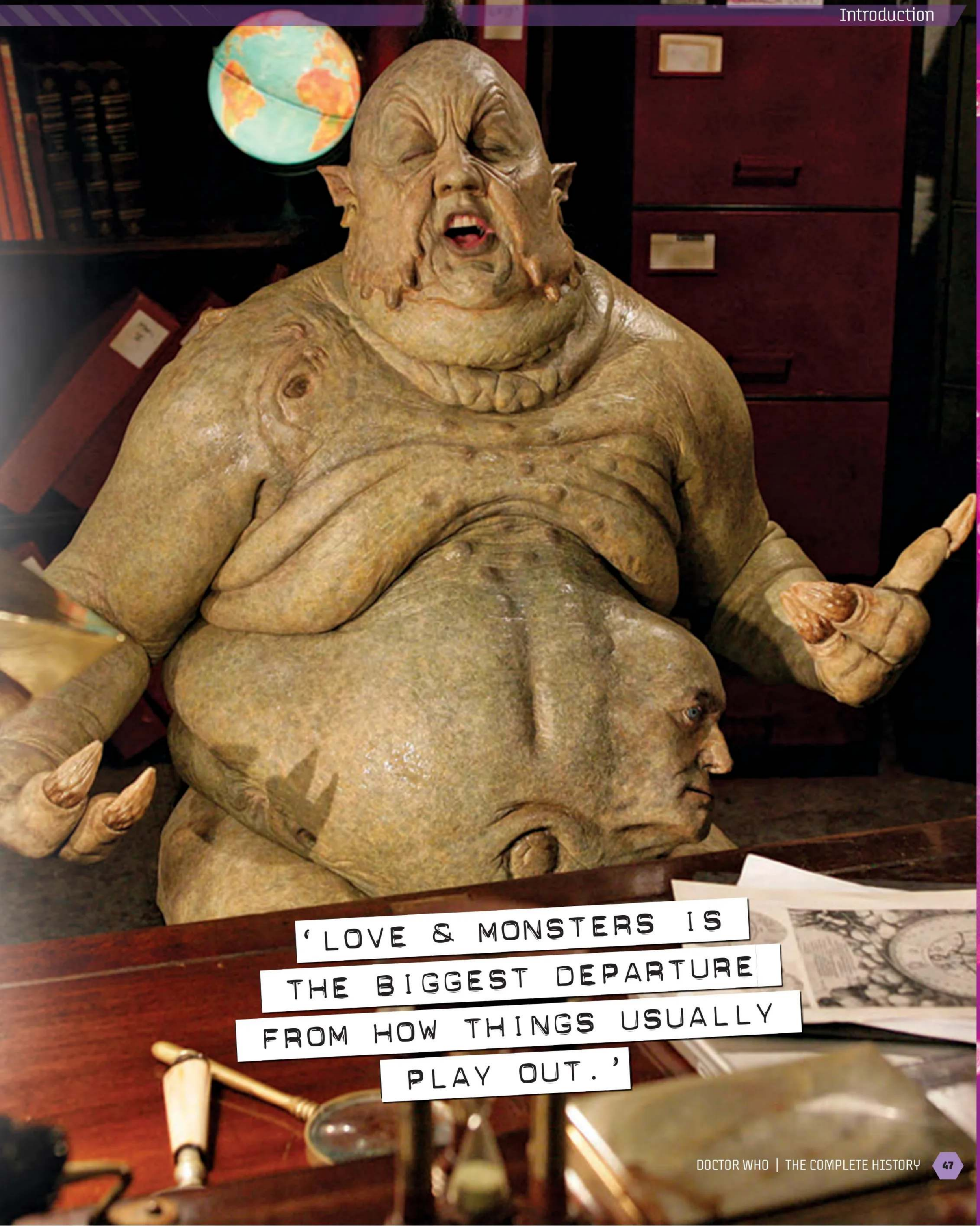
Like us, Elton Pope and the other members of LINDA are usually on the outside looking in. *Love & Monsters* is a story about what happens to these people, rather than it being a story that they make happen. Contrast this with the following year's *Blink* [2007 – see Volume 56]. That episode also has little involvement from the series' two leads, but effectively casts new character Sally Sparrow in the role of the Doctor with her friends Kathy, Larry and Billy acting as her 'companion'.

In later years, instead of sidelining both Doctor and companions, their workload was spread by having one episode where the Doctor travelled alone and another where the companion (or companions) were the focus of the episode. In 2008, Donna chose to sit out *Midnight* [see Volume 59], and in *Turn Left* [also Volume 59] the Doctor was dead. The Eleventh Doctor was mostly confined to the TARDIS in *The Girl Who Waited*, whereas Amy and Rory were only glimpsed fleetingly in *Closing Time* [both 2011 – see Volume 69].

Of all these stories, however, *Love & Monsters* was the most bold – the biggest departure from how things usually play out. It was also the first story that featured a contribution from a young viewer of children's magazine programme *Blue Peter*. The Abzorbaloff was the winner of a design-a-monster competition. In subsequent years, *Blue Peter* ran contests to find someone to appear in the series and to design sets and props. But again, it was *Love & Monsters* that made the most prominent use of such a contribution. ■



Right: Sally Sparrow and Larry 'stand in' for the Doctor and his companion in *Blink*.


'LOVE & MONSTERS IS
THE BIGGEST DEPARTURE
FROM HOW THINGS USUALLY
PLAY OUT.'

STORY

Elton Pope scrambles through a wasteland to find the TARDIS. Investigating a nearby warehouse, he encounters the terrifying Hoix! [1] The Doctor and Rose arrive and Rose throws the contents of a bucket over the monster. It chases them, while Elton flees outside.

Later, Elton is recording a video diary. He explains that he was a little boy when he first met the Doctor, finding him in his living room in the middle of the night. [2]

Recently, Elton's life has gone mad, with close encounters with living shop window dummies, a spaceship crashing into Big Ben, and another looming over London on Christmas Day.

After coming across a blog about the Doctor, Elton decides to meet up with the person behind it, a girl called Ursula Blake. [3]

She invites him to meet a group of like-minded people consisting of her, Mr Skinner, Bridget and a girl called Bliss. Elton becomes a member and names the group LINDA. They are soon close friends, even forming a band! [4]

Suddenly, the power cuts out and a man in a suit enters. He introduces himself as Victor Kennedy. [5] He assumes charge and assigns them with tasks to catch the Doctor. After Elton, Ursula, Mr Skinner and Bridget leave, Victor asks Bliss to stay behind...

Bliss isn't at the next meeting. Mr Skinner reports a sighting of a police box in Woolwich and Elton goes to investigate – this is his encounter with the Hoix. When Elton reports that he failed to catch the Doctor, Victor is furious, but Ursula stands up for him. [6] Victor suggests they try a new approach; searching for the Doctor's companion.

Elton meets an old lady who identifies Rose from a photograph and gives him

1


2


3


4


5


6














Jackie Tyler's address. Elton meets Jackie in a launderette and she invites him back to her flat to repair the washing machine. [**7**]

Elton reports back to the rest of LINDA what he has discovered. This time it is Bridget's turn to stay behind.

Elton continues to visit Jackie, who keeps having little jobs that need doing. [**8**] She seductively spills wine on his shirt but before things can go any further she receives a call from Rose. Elton goes to get pizza – and Jackie finds a photo of Rose in his coat pocket. She confronts him for using her to get to the Doctor. [**9**]

Elton stands up to Victor at the next LINDA meeting (Bridget is absent). He walks out with Ursula while Mr Skinner waits behind with Victor Kennedy.

But then Ursula realises she's left her phone behind. They return to find Victor transformed into a hideous alien that has abzorbed Mr Skinner, Bridget and Bliss! It grabs Ursula and abzorbs her too! [**10**]

Elton runs, chased by the Abzorbaloff, but ends up trapped in a cul-de-sac. The Abzorbaloff is about to abzorb Elton when the TARDIS materialises nearby and the Doctor and Rose emerge. [**11**] The Abzorbaloff threatens to abzorb Elton but the Doctor points out that the abzorbed members of LINDA might be able to help.

Pulling together, they make the Abzorbaloff drop its cane, which Elton snaps, and the Abzorbaloff melts away into the pavement. Ursula's face recedes into a paving slab.

The Doctor explains to Elton that he was in his living room all those years ago to stop a living shadow; he wasn't in time to save Elton's mother.

In his video diary, Elton wonders if everyone who touches the Doctor ends up being destroyed. But he still has Ursula; the Doctor managed to save her, and although she is only a face on a paving slab, they have even got a bit of a love life... [**12**]

Pre-production

In 2004, Russell T Davies had an idea for a comic strip for *Doctor Who Magazine*; the story of an ordinary man whose life had been affected by the Doctor's adventures, starting with his evacuation as a boy during the Dalek incursion of Shoreditch in 1963 – as seen in *Remembrance of the Daleks* [1988 – see Volume 44], his mother being killed by a plastic daffodil from 1971's *Terror of the Autons* [see Volume 16] and seeing the Loch Ness Monster in the River Thames from the climax of *Terror of the Zygons* [1975 – see Volume 23]. Davies felt the notion was similar to the 1983 Woody Allen film *Zelig* in which a chameleonic man was located at key historical events. He ran this past *Doctor Who Magazine* editor Clayton Hickman as a possible strip to be illustrated by concept designer (and professional comics artist) Bryan Hitch; Hickman also made enquiries as to the availability of artist Dave Gibbons to work on the strip, but due to Davies' busy schedule the idea was never developed further.

Below: Elton Pope goes to 'Doctor' school.



Design a monster competition

During the production of *Doctor Who* later in 2004, Davies revised the concept for use in the new series. Entitled *I Love the Doctor*, this saw the Doctor acquire a faithful female stalker who kept showing up in his life. When a Christmas Special was added to the commission for the 2006 series, 14 episodes would need to be recorded in the same period as the 13 made for the previous series. By using *I Love the Doctor*, an episode could be recorded in parallel with another adventure, focusing on the stalker with only cameo appearances from the Doctor and Rose, since David Tennant and Billie Piper would be busy elsewhere. And inspiration for this narrative would be *The Zeppo,* a 1999 episode of the American fantasy adventure series *Buffy the Vampire Slayer* in which a tale about Xander being sidelined takes centre-stage, while a ludicrous adventure for the rest of the Scooby Gang happens largely off screen. BBC2 had screened the episode on Wednesday 19 July 2000.

In spring 2005, *Blue Peter* editor Richard Marson proposed the possibility of a major



Above: Abzorbaloff on the loose!

Doctor Who competition for the BBC One children's magazine programme. Since 1964, *Blue Peter* had often covered *Doctor Who*, and in November 1967 had run a competition to design a monster to beat the Daleks, judged by Patrick Troughton who was then playing the Doctor. *Blue Peter* covered the 2005 series at some length, and in keeping with its policy of offering life-changing opportunities, Marson arranged a competition to design a new monster to feature prominently in an episode for 2006. *I Love the Doctor* could accommodate this best.

After the 2005 series completed broadcast in June 2005, Davies received a six-page handwritten letter from Bolton-born stand-up comic and comedy actor Peter Kay, who was enjoying massive success with series like *Phoenix Nights* (Channel 4, 2001/2). While he had liked *Doctor Who* in his childhood, Kay was deeply impressed by the love with which BBC Wales' new series of *Doctor Who* had been made.

Meanwhile, the *Blue Peter* competition was launched on Tuesday 19 July 2005, with help from a Dalek (operated by Nicholas Pegg and voiced by Nicholas Briggs), with runners-up prizes of remote-controlled Daleks and DVDs. The entries would be judged by Davies and Tennant, and the closing date was Saturday 6 August. Pre-recorded items with the Dalek reiterated the competition in later editions of *Blue Peter*, while on Friday 22 July, prosthetics expert Neill Gorton of Millennium Effects turned presenter Liz Barker into a monster.

By July, the tenth slot of the 2006 series was kept open for Davies' untitled story featuring the *Blue Peter* winner. The plan was that Episode 10 (Present Day) and Episode 11 (1920s) would form Block Six. Pre-production would start in mid-February with recording from



Above:
Ursula studies the Doctor.

Saturday 11 March to the end of production on Friday 31 March, with Episode 10 overlapping with the end of Block Five.

With a staggering 43,920 entries, the *Blue Peter* competition results were announced on Wednesday 17 August when Tennant appeared to choose the winner live on air, with *Doctor Who Confidential* recording interviews with Tennant, Marson and Gorton. The winners had been selected at Davies' home at a meeting with Marson and presenter Gethin Jones on Monday 15, and narrowed down to the Football Monster by Benedict Rogan in the seven-and-under group, William Grantham's The Abzorbaloff in the eight-to-10 age group, and David Newton's Xerconians in the 11-to-15 band. Before the broadcast, Tennant teased Davies that he might announce that the Football Monster had won, knowing that the writer would then be obliged to write a script to accommodate the creature. However, after Tennant had answered viewers' questions, the Abzorbaloff was selected and Tennant spoke to nine-year-old William on the phone. Davies was particularly impressed with the Abzorbaloff since the grisly notion of it 'abzorbing' other people made it perfect for a *Doctor Who* adventure.

Davies had relished Peter Kay's appearance as Eric Gartside in *Coronation Street* in January 2004, and wrote back to the actor in September to ask if he would be interested in appearing in Episode 10 which he would be writing at the end of the year. This was the last episode to be written for the 2006 series, and from the outset Davies knew that the brief appearances from Tennant and Piper would make it a very different story told in a very different way; he also wanted to showcase Camille Coduri as Jackie Tyler. Having completed key pre-production meetings on the forthcoming *Doctor Who* spin-off *Torchwood,* Davies started writing in December.

Connections: Blue skies

- Elton loves the music of Jeff Lynne (1947-) and the Electric Light Orchestra, a rock band recording from 1971, with Lynne as its only constant member. Elton enjoys a dance to ELO's *Mr. Blue Sky*, a hit single in January 1978. LINDA later performs the band's *Don't Bring Me Down*, another hit single from September 1979 and taken from the album *Discovery*. *Turn to Stone* from 1977 is also used to accompany the montage of Elton undertaking all manner of different maintenance tasks around Jackie's flat.



Fandom

Realising that the new series already had several strong female characters such as returning villain Cassandra in *New Earth* [2006 – see Volume 51] and former companion Sarah Jane Smith in *School Reunion* [2006 – see Volume 52], Davies ultimately decided to make the central character male. Elton would be an ordinary man who became a hero during the adventure, and who would also narrate the tale to the viewers via a camcorder; this was partly inspired by the *Talking Heads* monologues of Alan Bennett which had débuted in 1988. This narration made exposition easier, but Davies had learnt not to over-use this narrative tool while making the David Tennant-starring *Casanova* in 2005. Thus Elton's commentary decreased following the arrival of the strange Victor Kennedy,

from which point the narrative carried itself. Elton's group called itself LINDA, an acronym Davies had previously used as the Liverpool Investigation 'N' Detective Agency when producing the BBC1 children's programme *Why Don't You...?* in the late 1980s. By creating LINDA, Davies aimed to illustrate that the low opinions often held of 'fandom' (of whatever sort) by the mass audience were unfair; he would dramatise the fun, honesty, support and friendships created by such groups. He likened Kennedy to obsessive 'super-fans' who spoilt everyone else's fun. Discussing the script with Kay, Davies found that the actor was keen to play the villainous dual role of Kennedy and the Abzorbaloff rather than the heroic lead of Elton, which he felt was too similar to Eric Gartside.

Davies produced a final draft script on Thursday 23 February. On receiving the script, Kay visited Davies to talk through it; Kay wanted Kennedy to be menacing rather than funny, but both agreed that Kay's Bolton accent would be perfect for the Abzorbaloff. Like Davies, Kay wanted to keep the piece genuine and felt honoured to appear on the show.

Because of rescheduling, Episode 10 ended up on its own in Block Six, overlapping the end of Block Five which comprised *The Impossible Planet* and *The Satan Pit* [see page 6]. The director was Dan Zeff, with whom producer Phil Collinson had worked on the comedy-drama *Linda Green*, and whose work Davies admired from ITV1's *At Home with the Braithwaites*. Zeff joined the team at the start of February and was delighted with the script, which he saw as a dark fairy tale akin to the film *Edward Scissorhands*. Carrying most of the episode as Elton was Marc Warren who had featured in two BBC One series, *Hustle* and *State of Play*, while Davies was delighted to work with *Trainspotting* and *Harry Potter* actress Shirley Henderson, whose appearance as Charlotte he had admired in the 2004 TV drama *Dirty Filthy Love*. Simon Greenall was also associated with comedy from series such as *I'm Alan Partridge*. Performing a cameo as an initially unnamed 'Old Woman' was Bella Emberg, best known for comedy appearances on *Russ Abbot's Madhouse*, who had played walk-on roles in two earlier *Doctor Who* serials, *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Time Warrior* [1973/4 – see Volume 20].

The shooting script for the planned Tardisode to tie in with the episode – 'Mobile Phone Episode for Dr Who II Ep 10-Love and Monsters' was issued on Monday 6 March. The Gareth Roberts-written piece was due to be recorded after *Love & Monsters* had wrapped.

The Episode 10 shooting script for *Love & Monsters* was issued on Wednesday 8 March. Elton Pope was described as





Connections: Nice music

In her encounter with Elton, Jackie reveals herself to be a fan of Il Divo, a classical pop vocal quartet created by Simon Cowell in 2004. The hugely successful quartet is made up of Urs Bühler, Sébastien Izambard, Carlos Marin and David Miller. In her seduction attempt on Elton, Jackie plays *Regresa a mí*, the group's 2004 début single, a Spanish translation of the 1996 Toni Braxton song *Un-Break My Heart*.

Left: Kennedy – the obsessive super-fan.

LOVE & MONSTERS

STORY 175



Connections: Torchwon't?

- Victor Kennedy has access to Torchwood's files on the Doctor. The 2006 series features several references to Torchwood, a shadowy organisation first mentioned by the Anne-droid in *Bad Wolf* [2005 – see Volume 50]. The Torchwood Institute was established by Queen Victoria at the end of *Tooth and Claw* [2006 – see Volume 51] and it was the title of a *Doctor Who* spin-off announced in autumn 2005.

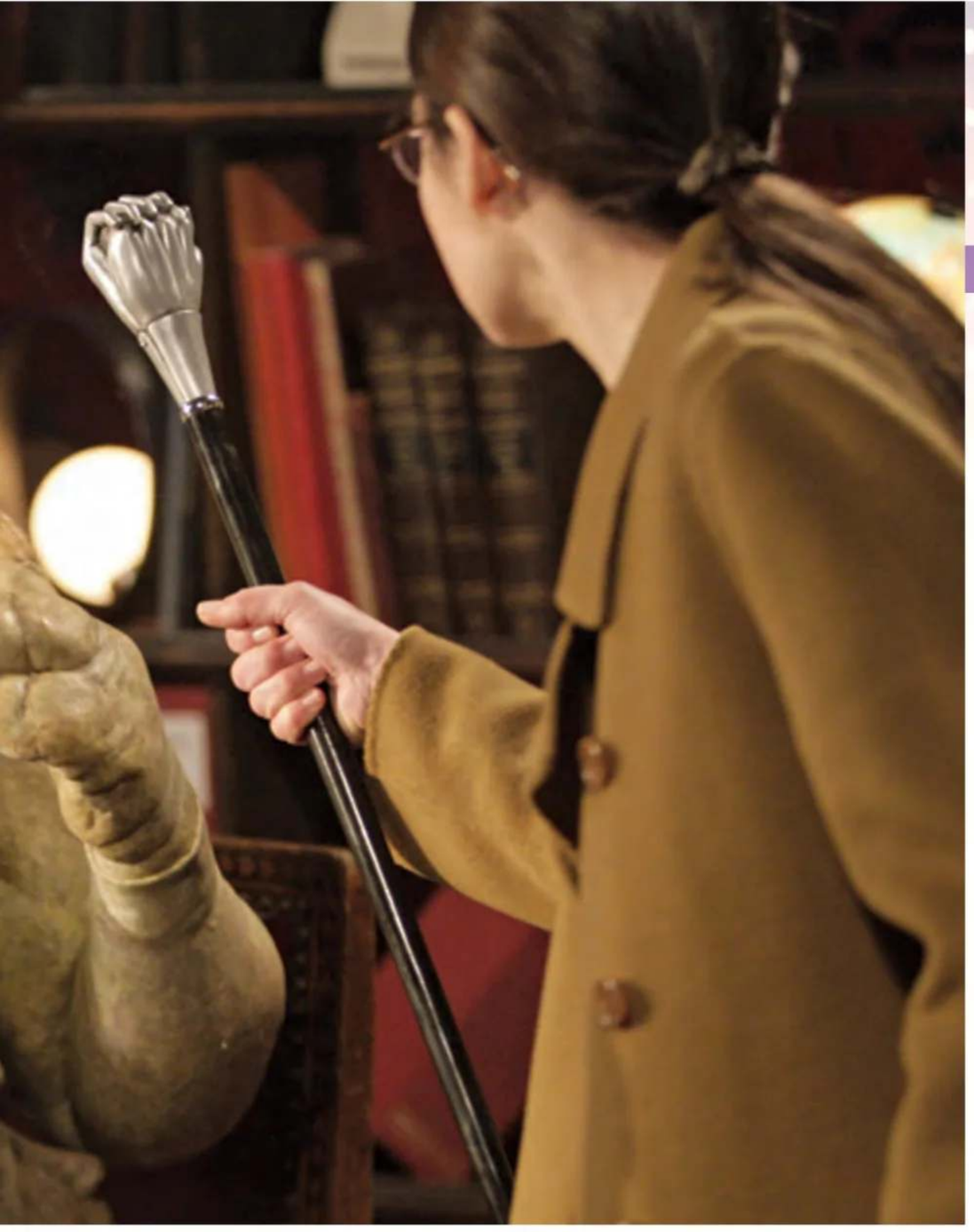


'a nice, ordinary bloke – not a t***, no funny voice or daft clothes. Just plain, honest, and polite. His bedroom's nice, simple, not jokey or cluttered.' The unnamed monster seen by Elton was "a vicious, ugly bastard!" The script specified that the events of *Rose* [2005 – see Volume 48] happened two years ago, suggesting Elton's present day was 2007, and recreated the Autons (which the script referred to as 'dummies') coming to life. For the spaceship hitting Big Ben in *Aliens of London* [2005 – see Volume 49] the script noted 'cut to stock footage from Ep 1.4'. There were also several connections to *The Christmas Invasion* [2005 – see Volume 51] with the arrival of the Sycorax ship and Ursula's internet blog with a photo of the Doctor in the 'snow'.

Victor Kennedy

Ursula wore 'glasses; a bit woolly-hat-ecologist, but nice' and the basement where the group met in 'a rundown industrial area' was 'not gloomy; white walls, good bit of space. Decaying, but not horribly so, just flaking plaster. Old chairs and desks piled up.' Mr Skinner was 'mid-40s, a modest man, polite and tidy', Bridget Sinclair was '40s, nice, mumsy, but with a keen intelligence' and Bliss was 'young, blonde, spacey'. Elton referred to 'Chaka Demus 'N' Pliers', a mid-1990s Jamaican reggae duo – although in reality the act did not use this abbreviation.

Envisaging Peter Kay as an eccentric actor-manager type, Davies' script described Victor Kennedy as 'an arrogant bastard, expensive coat, felt collar, like he imagines himself as a gangster. In one hand, an expensive briefcase, in the other – at all times – a silver-topped cane.' He discusses Torchwood's interest in the Doctor, commenting that files on Rose had been corrupted by a 'bad wolf' virus in reference to the running element from the 2005 series; this was added by Davies to correct one of his worries about his script for *Army of Ghosts* – then in production – that Torchwood should really know about Jackie not being Rose if they had researched the Doctor. When Elton recapped the pre-credit sequence, the script noted the scenes were 'jumping through images like Sky Plus on x30'; one photo which Victor had of Rose was 'a screen-grab of her entry into Downing Street, Ep.1.4'. The Tylers' home address was given as 48 Bucknall House; based on the location used for the Powell Estate, this had first appeared in the novel *Winner Takes All* by Jacqueline Rayner published in May 2005 and featured in Davies' biography of Rose in Panini's *Doctor Who Annual 2006,* and Jackie commented that Mickey had gone (after *Rise of the Cybermen/*



The Age of Steel [2006 – see Volume 52]). The music Jackie played was specified as the pop-opera quartet II Divo singing *Un-Break My Heart,* a Spanish cover of the Toni Braxton hit as *Regresa a mí,* featured on their first CD from 2004.

Of the Abzorbaloff, the script noted that 'it's still Victor's face, just about, but in the body of a vile, green creature... It has wailing, lost faces embedded in its skin... The whole of Ursula is sucked into the Abzorbaloff's arm, and a great big lump – like a snake swallowing a cat – quickly travels up the Abzorbaloff's arm, into its body... Ursula's face rises up as a bulge in the Abzorbaloff's chest. She is still wearing her glasses.' As the 'abzorbed' characters spoke, they were referred to as 'Ursula-Face' or 'Mr-Skinner-Face'.

The final scene featured an 'older, wiser Elton' reflecting on his experiences.

The script's chronology was more complex than usual. Elton recorded his video from 17.00 to 17.12 on Day 1, discussing his interests on Night 1 at 01.10, and then resuming his story on Day 2 from 16.00 to 16.48, and concluding with a coda on Day 3 from 16.00 to 16.02. There were then 33 flashbacks.

Flashback 1 began with the police box at 16.00, Elton seeing the alien encounter between 17.00 and 17.15, and Victor's fury at 18.00. Flashback 4 featuring the dummies was 19.42 to 19.45 (mirroring exactly the timescale in the script for *Rose*), Flashback 5 was the spaceship hitting Big Ben at 14.02 (a perfect match for *Aliens of London*), and Flashback 6 was the arrival of the Sycorax ship at 07.42 to 07.45 (fitting *The Christmas Invasion*). Elton's computer exploded at 14.00 on Boxing Day (Flashback 7) and found Ursula's blog at 23.00 'weeks after Christmas' (Flashback 8). Victor arrived on a Tuesday in March at 19.30 (Flashback 19). Elton reported back to Victor at 17.00, with events leading to the Abzorbaloff's demise at 17.13 and the Doctor salvaging Ursula at 18.30 (Flashback 31).

Alongside the location recce on Wednesday 15 March, Tennant posed at Unit Q2 studio for the photograph of the Doctor which would appear on Ursula's website. At the production meeting on Thursday 16, Davies advised the team to 'keep it real' before the readthrough at 7.30pm at the Holland House Hotel which was attended by Ben Cook of *Doctor Who Magazine*. Casting director Andy Pryor played Victor/the Abzorbaloff, while script editor Helen Raynor stood in as Rose. Coduri returned to *Doctor Who* after a couple of months' break having assumed that her work on *Army of Ghosts/Doomsday* [see page 104] would be the final time she would play Jackie; she had previously worked with Warren in *Paying the Price,* a 1996 episode of *A Touch of Frost.* ■

Left: Ursula stands up to Victor Kennedy – AKA the Abzorbaloff!



Connections: Return of the Wolf

Torchwood's files on Rose Tyler have been corrupted by a 'bad wolf' virus. This harks back to the recurring use of the phrase 'bad wolf' throughout the 2005 series of *Doctor Who* to foreshadow Rose Tyler's future in *The Parting of the Ways* [2005 – see Volume 50].

'PETER KAY REPORTEDLY PHONED DAVIES FROM THE SET TO COMMENT ON THE SCRIPT.'

Production

The first two days of recording were Elton's narration scenes in his bedroom, recorded from 9am to 8pm on Sunday 19 March 2006 at The Pop Factory in Porth, with Marc Warren alone on the first day. On the second day for recording from 8am to 7pm, Shirley Henderson joined him, wearing a prosthetic paving slab from Millennium Effects around her face for the coda sequence. *The Sun* and *Daily Mirror* reported that Henderson and Warren respectively were in the episode, confirmed by the BBC that day. Pink script amendments were made, adding Elton explaining where he grew up on Stadium Terrace, and altering Elton comforting Jackie, the Abzorbaloff's revelation and its demise.

The park sequences were recorded in Llandaff, close to the main BBC Wales building, from 10am on Tuesday 21, after which the crew moved to Whitchurch to record inside and outside Elton's childhood home, with Tennant joining the team that evening through to 9pm after work on Block Five. Wednesday 22 began at the cold, exposed venue of Cardiff Docks which stood in for Woolwich from 11am; this did not go as planned as the BBC team has specifically scouted a derelict



area… only to arrive and find that the previous day a cargo ship had arrived and unloaded shining new steel cable which made the area look very much in use. First assistant Susie Liggat quickly found an alternative space with a desolate pathway which was suitable for the opening scenes and the TARDIS materialisation. After this, a second camera recorded city street shots on King Edward VII Avenue and Emberg's cameo was recorded at St David's Market behind St David's Hall, a venue previously used for the final scene of *Rose*; *Totally Doctor Who* presenter Barney Harwood appeared as a crowd artiste while recording a report. The evening through to 10pm was spent recording at The Hayes shopping street in Cardiff, recreating the Auton sequence from *Rose* at the same venue. Vehicles in Vision provided the motorbike courier and taxi, driven by stunt co-ordinator Bill Davey, who pulled the vehicle up very close to Warren. A window from the Baker's Oven cafe was used for the Autons to smash, choreographed by Ailsa Berk, while *Doctor Who Confidential* interviewed Warren.

The cine film of young Elton with his mother was recorded at the St Peter's Sports and Social Club from noon on Thursday 23 March. Only Warren and Coduri were then needed, including

Connections: Clom?

- The Abzorbaloff comes from Clom, the twin planet of Raxacoricofallaptorius – this is the homeworld of the family Slitheen, the criminal aliens that attempted to incite a third world war on Earth by infiltrating the British government. The Doctor encountered them in *Aliens of London/World War Three* [2005 – see Volume 49] and again in *Boom Town* [2005 – see Volume 50].



work at the real Wash Inn launderette through to 10pm. A photo of Rose from *Rose* was needed as a prop, and the crew was visited by writer Gary Russell. Friday 24 saw the actors working at Q2 from 10am to 9pm with both *Radio Times* and BBC Picture Publicity on set. At the same time, *Blue Peter* presenter Konnie Huq and young William Grantham visited the workshops of Millennium Effects to meet Rob Mayor and see the Abzorbaloff costume which had been made on a body cast of Kay (Millennium already had a head cast of Kay, created for BBC Two's *The Catherine Tate Show* in 2005). Embedded into this were various animatronic faces. Its designer was impressed, but slightly bemused that no one had realised that the creature in his drawing was supposed to be the size of a double-decker bus...

Recording on the LINDA scenes in the basement of Jacob's Antique Centre at Cardiff's West Canal Wharf began with work from 10.30am to 9.30pm on Sunday 26 March, with Kay joining the cast and keeping the whole crew laughing for the next few days. Although the puppet faces for the LINDA members consumed by the Abzorbaloff were fine in long-shot, for close-ups the actors were filmed in prosthetics and added in digitally; it was later decided to augment many of the long shots in this way too, though one puppet shot survived to the finished programme. Kay added touches of his own to the dialogue, such as, "Yes, I like that," when the Abzorbaloff chose its own name. The creature was reading a mocked-up version of *The Daily Telegraph* with a headline reading 'Saxon leads polls with 64 per cent' which referred to the alias of the Master being planned for the 2007 series. Kay reportedly phoned Davies from the set during the course of recording to comment on the script, asking the writer if he'd bought a job lot of commas.

Below:
"Just a little bit of lippy, darling, and you'll look smashing!"



The Abzorbaloff

William Grantham got to see his creation again on Monday 27 March when the cameras of *Blue Peter* and *Doctor Who Confidential* were present to cover the rain-soaked demise of the Abzorbaloff, with Tennant and Piper released for two days from Block Five. Recording for the day was scheduled for 9.30am to 8.30pm. Meanwhile at Q2, monster actor Paul Kasey had a fitting for his pre-credit, un-named monster costume, assembled by Millennium from stock items as the prosthetics budget had been allocated to the Abzorbaloff. This confrontation was recorded at Newport Docks the next day from 8.30am to 7.30pm. The second unit recorded the Doctor and Rose going back to the TARDIS, unaware they were being watched. Kay was interviewed by *Doctor Who Confidential*. Plans to record the scene in Jackie's bathroom at the premises of



Left:
The Doctor lures the Hoix with a nice hunk of meat.

the Welsh National Opera were dropped on Wednesday 29 and work concentrated on scenes in the LINDA basement from 8.30am to 7.30pm, with Ben Cook of *Doctor Who Magazine* and *Doctor Who Confidential* present. Composer Murray Gold had pre-recorded a version of *Don't Bring Me Down* for the LINDA group to mime to, and Kay added more elements such as Kennedy's inability to pronounce 'eczema'. *Doctor Who Confidential* was also present on Thursday 30 (when work ran from 8.30am to 8.30pm), and production concluded at Jacob's Antique Centre between 8am and 7pm prior to the wrap party on Friday 31.

Love & Monsters' Tardisode was recorded in early April. This was specifically written to feature Kennedy but in a manner which did not require the character's face to be seen, since it was being recorded after production on the main episode without Peter Kay. The text on the LINDA website read: 'WHO IS THE DOCTOR? HAVE YOU SEEN HIM? WE HAVE! LAST UPDATED – Whoops!!! Ages ago, Sorry – ELTON'. It says they're a secret organisation and you'll find them if you need them. Then the Abzorbaloff points a device at the screen and it displays the message 'TRACK MOVEMENTS TUESDAY', allowing him to track them to 'Unit 4b Macateer Street'. The 58-second item featured the unseen Kennedy (played by Dean Harris) working at a laptop in a luxurious office, finding a sketched image of the Doctor on the LINDA website which he then traces to Macateer Street. His secretary (Olwen Rees) then enters and looks in horror at her boss as a green glow flares. The item was recorded on the afternoon of Saturday 8 April with Kennedy's roms situated at Insole Court, part of BBC Broadcasting House in Cardiff. The first draft included a shot of Elton's 'Tribute to Jeff Lynne' site – "feat. Idle Race, ELO, Wilburys – still under construction" – which Kennedy was angered by, thumping his fist on the table. ■

PRODUCTION

Sun 19 - Mon 20 Mar 06 The Pop Factory, Jenkins Street, Porth (Elton's Bedroom)

Tue 21 Mar 06 Llandaff Fields, Llandaff, Cardiff (Park); Heol Pentwyn Road, Whitchurch, Cardiff (Terraced Street/ Popes' House: Kitchen/1973)

Wed 22 Mar 06 ABP Cardiff Docks Cargo Road, Cardiff Bay (Urban Wasteland); Glamorgan Buildings, King Edward VII Ave, Cardiff (City Street); Cardiff Fruit Market, Barrack Lane, Cardiff (Street nr Flats); Frederick Street, The Hayes Cardiff (City Street); The Hayes, Cardiff (City Street)

Thu 23 Mar 06 St Peter's Sports & Social Club, Minster Road, Cardiff (Park), Wash Inn, Broadway, Splott, Cardiff (Shopping Precinct/Ext Laundrette), Maelfa Shopping Square, Llanederyn Drive, Llanederyn, Cardiff (Street nr Flats)

Fri 24 Mar 06 Unit Q2, Newport: Tyler's Flat

Sun 26 Mar 06 Jacob's Antique Centre, West Canal Wharf, Cardiff (Basement/ Street nr Basement)

Mon 27 Mar 06 Taff Street/Garth Street, nr Adam Street, Cardiff (Derelict Courtyard)

Tue 28 Mar 06 Impounding Station, Newport Docks, Newport (Warehouse: Landing); Burnell St, Pill adjacent to Newport Docks, Newport (Street); Taff Street/Garth Street (Derelict Courtyard/Street nr Basement); Jacob's Antique Centre (Basement)

Wed 29 Mar 06 Jacob's Antique Centre (Basement)

Thu 30 Mar 06 Jacob's Antique Centre (Basement/Street nr Basement)

Fri 31 Mar 06 Jacob's Antique Centre (Basement/Derelict Courtyard/Tylers' Flat: Bathroom)

Post-production

When preparing the closing credits, Phil Collinson felt a name was needed for the alien seen at the start of the episode, and the moniker 'the Hoix' was offered by Russell T Davies. There was much less CGI than usual on the episode, mainly consisting of shots of the Abzorbaloff consuming Ursula and perishing. The incidental music recalled various cues from the previous series, and the members of LINDA re-recorded their ELO vocals in additional dialogue recording; a cut line of Elton's, about creating a rudimentary pulley system on Christmas Day, was one of Julie Gardner's favourites, so Davies condensed the line slightly, and Warren revoiced it at the same ADR session.

The BBC caption was superimposed over Elton running across the wasteland, with producer and director credits seen over his exit from the warehouse. Numerous small cuts were made to the episode in the edit. After Elton said the story was not just him talking, he said, "Ohhh, there's danger... (Ursula screamed in terror)... There's beautiful ladies... (Rose stepped out of the TARDIS)... There's aliens... (the Abzorbaloff roared)... There's even more beautiful ladies... (Jackie suggested he slipped into something more comfortable)... There's a powerful man... (Victor Kennedy appeared)... And there's even a song! (LINDA played ELO.)" After introducing himself, Elton explained his name, "My mother's favourite song was *Daniel* by Elton John," in a reference to the rock song which was a hit in January 1973. "Although, why she didn't call me Daniel, I'll never know..." At this point, an unscripted glimpse of Elton John singing *Daniel* from a Hammersmith Odeon performance on *The Old Grey Whistle Test* from Christmas Eve 1973 was shown, but

Below: Run for your life, Elton!





originally a woman's voice interrupted calling, "Elton, I'm going to the shops!" "Yeah, busy thanks!" replied Elton. "Anything you need?" she asked. "Light bulbs!" called Elton, "60 watt bayonet!" "Okey doke," said the voice, "See you later." "I'm busy!" called Elton as he turned back to his camera, continuing, "Um, right, Elton, blah blah blah, born 1973..."

Video diary

When Ursula and Elton recorded outside Elton's old home, he explained, "This is where I grew up. Ta-daa! Trumpets! Stadium Terrace, just off Bridge Parade, Bexleyheath. Sorry about the traffic, bit noisy, that road wasn't there when I was a kid..." Operating the camera, Ursula commented, "I have to point out, I'm not trained in this, I hope it's working..." "Ursula," insisted Elton, "Not about you." Elton originally said the house was "number 56... We can't go in". As Elton narrated the dummy attack, he was originally getting a "bit of food, something for Drew's birthday, couple of CDs". Previously unseen shots from *Rose* were used during the Auton sequence. Discussing the aftermath of this, Elton said, "And next day, what did the government say? Freak storm! Gas leak! Plastic shrinkage! I don't think so. Anyway, life goes on." After the sequences from *Aliens of London,* Elton commented, "Well that was a shocker! And what does the government blame it on? Russian stealth craft. I mean, Russians, how long since it's been Russians?!"

When Elton met Ursula for the first time, her dialogue continued, "There's so many stories, all saying the same thing. That this Doctor is somehow... eternal. Walking the Earth, and never ageing, like the Wandering Jew. Are we allowed to say Wandering Jew, these days?" asked Ursula, referring to the man who taunted Jesus on the way to the cross and was cursed to walk the Earth until the Second Coming. "Dunno," replied Elton, "sounds a bit dodgy." "Well then, Flying Dutchman," she said, referring to the legendary ghost ship condemned to sail the seas forever. "Oh, careful," said Elton, "you'll have the Dutch complaining," as they both laughed. Later, Elton asked, "It would be a very great honour. If I could meet your inner sanctum," followed by a quick shot of Elton in his bedroom saying, "Steady!"

Bridget told the group that the police box "represents the lodestone, perhaps even the grail itself..." When the group tried to think of a name for themselves, Ursula suggested, "Maybe something with Doctor in the title. Like, the Doctor People. Doctor Hunters. Or the Doctorers." "Sounds a bit medical, though," said Bridget. "We don't want someone having a heart attack, then running in here for help. I mean, we'd be stuck." "That's true," agreed Mr Skinner. "That could get nasty." "He could die," added Bridget.

Connections: Musical stylings



- The songs sung by Bliss during a LINDA meeting is the traditional fifteenth-century folk song *The Riddle*, recorded in 1976 by Nana Mouskouri as *I Gave My Love a Cherry*, and *Brand New Key*, a January 1972 hit for American singer-songwriter Melanie Safka.

Left: Ursula is shocked to find that Victor Kennedy is just an alias.



Above: Mr Skinner investigates.

"Oh, the poor man," said Bliss, carried away by it all. "It's like we killed him," said Bridget. "I feel responsible," said Mr Skinner, while Bliss said, "If only we'd listened." In a moment of silence, Ursula and Elton exchanged confused glances before Elton said they needed a strong name, "like a group, like, sort of, y'know... cos we investigate things, we could call ourselves, I dunno..." After the group was named, Elton commented, "Oh, they were good old days... Poor LINDA," before explaining about Bridget's cooking ("First of all she brought in this little hamper of food...") and recalling Ursula declaring, "Oh I'd pay for this! I'd go in a shop and pay, it's fantastic!" The first bit of Mr Skinner's reading was cut: "She unbuttoned the top of her silky red blouse, and I could smell the whisky on her breath. As she took the Heckler & Koch P7M8 out of her stocking top and pointed it at me, she whispered with a throaty laugh..."

When Kennedy arrived, he originally declared, "Firstly, I am Victor Kennedy. Secondly... you have strayed from the path of righteousness, and I have come to lead you back. Behold..."; he opened his laptop to show the footage of Rose and the Doctor of which Mr Skinner said, "Oh the clarity!" and Bridget added, "It's so... vivid." Kennedy then addressed LINDA about the true nature of the Doctor, referencing his allergy to aspirin as suggested in *The Mind of Evil* [1971 – see Volume 16] and also building up the mystery of Torchwood. This scene would later be available on the *Complete Second Series* DVD box set. "The Doctor is an alien. An extra-terrestrial, literally, he comes from another world. He has two hearts. He can change his face. He is allergic to aspirin. And I have reason to believe that this box, this famous blue box, is a spaceship beyond our imagination." "But what, does it fly?" asked Ursula. "No one knows," replied Victor. "How can a blue box fly?" queried Mr Skinner. "Exactly," agreed Victor, "that's one of many mysteries, waiting to be solved." "But how d'you know so much, where'd you get all this information?" asked Bridget, to which Victor replied, "Torchwood!" spinning his laptop round to show a graphic reading "TORCHWOOD FILES". "What's Torchwood...?" asked Elton. "Oh, you amateurs," sneered Victor. "Suffice to say, top secret. And they're even more interested in the Doctor than you lot." "So... d'you work for them?" asked Ursula. "No. I stole from them," replied Victor, "You're in trouble, just being in the same room with me. The door is yonder, if you want to leave. Anyone? No? Anybody?" Ordering LINDA to find Rose, Victor said, "There's 10 million people walking the streets of London, I'd suggest you get started. All of you!"

The slide show about the Doctor assembled by Victor featured freeze frames

Connections: Horror master

In the final moments of *Love & Monsters*, Elton references American horror writer Stephen King (1947-) as having once said "salvation and damnation are the same thing". This alludes to a quote from King's 1996 serial novel *The Green Mile*, which was subsequently made into a 1999 film.



from *Rose* and unused takes of *Aliens of London* plus a production shot of Billie Piper as Rose during the making of *The Long Game* [2005 – see Volume 49]. Having tea with Jackie, Elton commented that Rose was a nice name. "It was my mum's," said Jackie. "Bit old-fashioned really, but I like it." "What about her dad, where's he gone? Did you give him the boot?" asked Elton. "Something like that, yeah," replied Jackie. "Still. Who needs him, eh?" said Elton, to which Jackie agreed, "That's what I said." LINDA then considered the problem of Victor's Step Five, "Discovering the truth," as Mr Skinner put it. "'Is your daughter going out with an extra-terrestrial?' Doesn't exactly trip off the tongue," observed Ursula.

Elton and Jackie

After the montage of Elton repairing things for Jackie, a scene between Ursula and Elton in the park was cut. "She mentions her daughter all the time," explained Elton, "but I can't make it obvious, can I? It's like the other day, we had this pasta, and I did a little riff about Italy – that's a nice country, has Rose been to Italy? But she just said yes, and that was it." "You had pasta?" asked Ursula. "Just a bit of lunch," said Elton. "You were mending a fuse, and she made you pasta?" asked Ursula. "Yeah," he replied. "Ask me," continued Ursula, "I think she fancies you." "Naaah, don't be daft," responded Elton, "what would she go and do that for?" "Oh you'd be surprised," said Ursula wistfully. After slopping wine over Elton, Jackie said, "So… why don't you go and slip into something more comfortable?" "I haven't got anything else," replied Elton. "That's what I call comfortable," said Jackie. When Jackie raged at Elton, she said, "I'm just the one who gets left behind… I don't know who you are, or what you want."

When the 'abzorbed' Ursula called out for Elton, he replied, "I'm here." "I'm all right. It's still me," reassured the Ursula-Face. "It feels sort of… calm." "Yes," agreed Mr Skinner, "it's… strangely peaceful." "There's no pain," added Bridget while Bliss said "Hmh!" When the TARDIS arrived, the Abzorbaloff proclaimed, "So that's how it flies…" (as seen in Episode 10 of *Doctor Who Confidential*).

"Turns out it wasn't the first time he saved my life," said Elton of the Doctor after the Abzorbaloff's death. Elton's closing comments were, "I saw the Doctor, that night, with my mum, even as a kid, I never thought it was his fault. I trusted him, even then." The female voice calls out, "Elton! I've made sandwiches!" "Landlady," explains Elton to the camera, calling, "Alright, I'm coming!" This scene was included on the series' DVD release. ■



Left: LINDA stick together.

Connections: Apostrophe error



When coming up with an acronym for their group, Elton references 'Chaka Demus 'n' Pliers', a Jamaican reggae duo active from 1991. Ironically, as a demonstration of apostrophe use, Elton misses his mark, with the group using '&' in their full title.

Publicity

Around Tuesday 18 April, Simon Greenall discussed the forthcoming show in the Cumbria newspaper *News and Star*; while William Grantham was interviewed by *Doctor Who Confidential* on Wednesday 3 May.

At the end of May, *Heat* magazine carried a major photo feature of Peter Kay in his guise of the Abzorbaloff. On Sunday 11 June, *The Observer* nominated the episode as its Saturday *Pick of the Day*, saying Russell T Davies' script was "shot through with that humorous, self-referential charm which has made the series such a gem". In *Radio Times*, Nick Griffiths spoke to Davies and Richard Marson in his two-page feature *Careful What You Wish For...* while *Love & Monsters* was heavily promoted in *Today's Choices* with photos of the Abzorbaloff and Elton, as Alison Graham praised the "highly unusual episode"; the

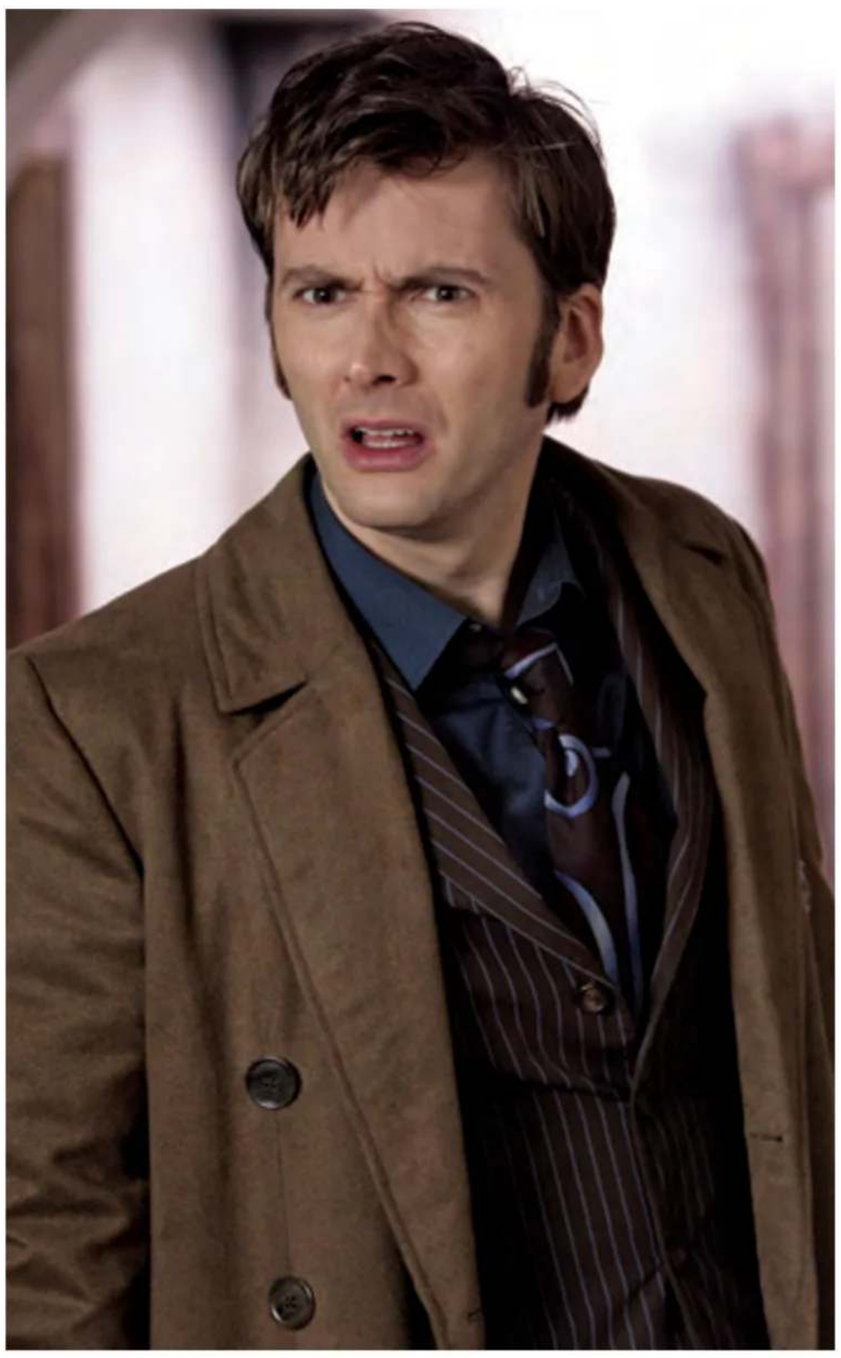
Above: The Abzorbaloff – a native of Clom.

programme billing had a shot of the Abzorbaloff pursuing Elton. In the *What I'm Watching* column, Tom Baker commented that "the new fella, Tennant, is excellent" and bemoaned the fact that he had not been asked back to play the Master.

- A commentary was recorded with Phil Collinson, Russell T Davies and first assistant director (and incoming producer) Susie Liggat on Wednesday 14 June.

- The *Blue Peter* report was broadcast as part of the edition on Wednesday 14 June, and the following day the news that Billie Piper was leaving the series at the end of the current run was broken, and was a key item on BBC One's *Newsround.* BBC Cymru's *Wales Today* also covered the story on Thursday 15 June, while fan Nick Cooper discussed the departure on BBC One's *Breakfast* on Friday 16 along with an extract from *The Girl in the Fireplace* [2006 – see Volume 52].





- *TV Billie Says Ta-Tardis* was the title of Peter Dyke's 'Exclusive' in the *Daily Star* on Friday 16 June; this claimed that Rose Tyler was to be 'killed off'. Jennifer Ellison, Freema Agyeman, Nikki Sanderson, Eve Myles and Coleen McLoughlin were cited as favourites to play the new companion.

- On Friday 16, Kay was a guest on BBC One's *Friday Night with Jonathan Ross* in which he discussed the episode and saw extracts from the finished programme for the first time.

Above:
"It's my way or the highway, lad."

Left:
"Hold on. Don't I know you?"

Broadcast

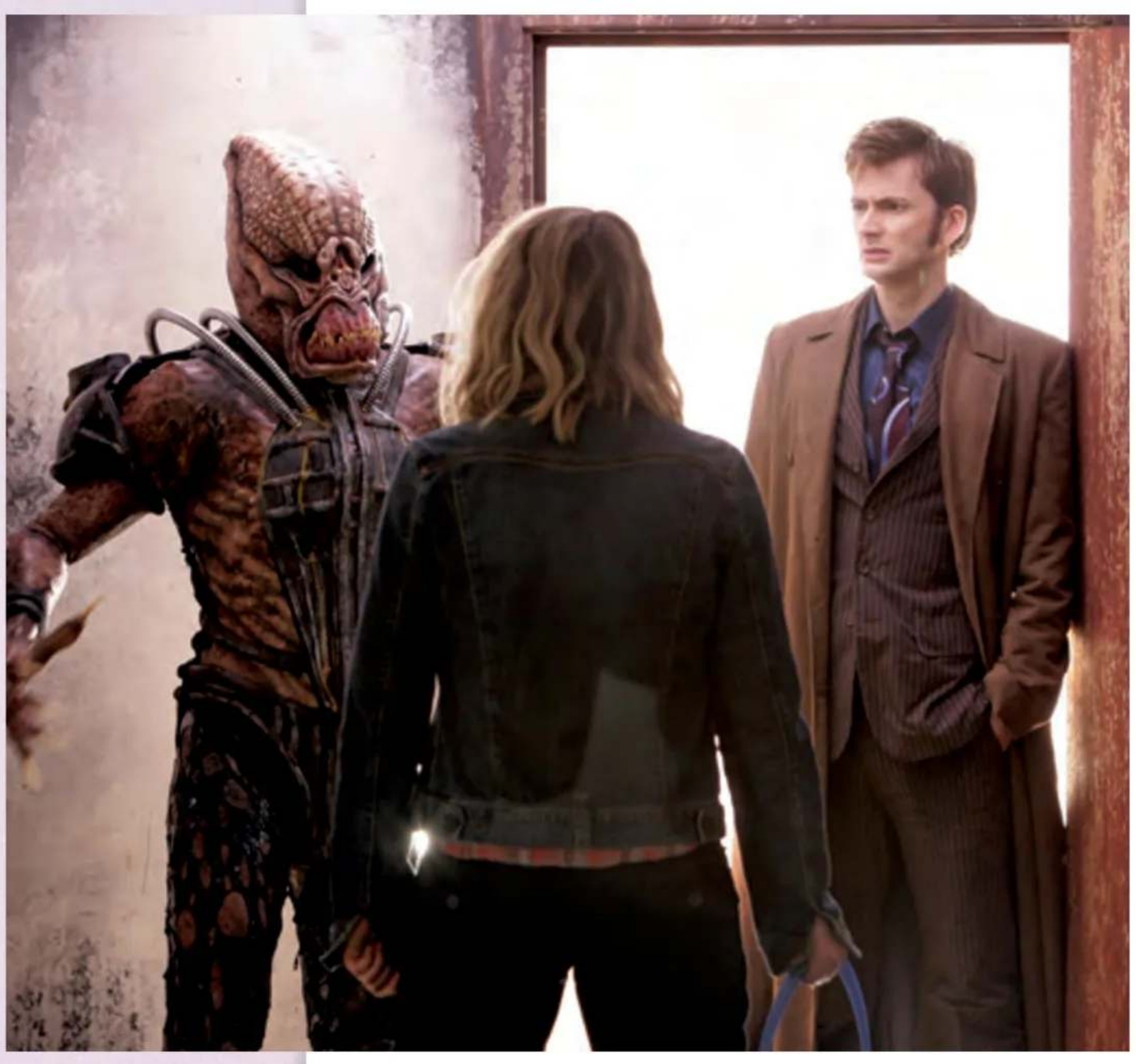
- *Love & Monsters* was the top-rated programme for Saturday 17 June, easily beating *Who Wants To Be a Millionaire*? on ITV1. Its overall share of the television viewing audience was also high.

- *The New World of Who* was the title of BBC Three's *Doctor Who Confidential* at 7.45pm; the 27'32" edition was the channel's top rated programme of the week with an estimated audience of 770,000 and an AI of 82. Mark Gatiss' narration had been recorded in London on Tuesday 23 May, while Goldie Lookin Chain was interviewed on Saturday 1 April, Andrew Collins on Monday 24 April, James Goss and Jo Pearce on Thursday 27 April, William Grantham on Wednesday 3 May and Rob Samuel on Tuesday 16 May.

- *Love & Monsters* was screened to around 700,000 people by BBC Three at 7pm on Sunday 18 June, and was the second most watched show on the channel that week. An 11'43" *Cut Down* of *The New World of Who* followed at 7.45pm, seen by an audience of around 480,000. The full *Confidential* then appeared again at 3.35am on Monday 19 June.

- Russell T Davies was the main guest on *Totally Doctor Who* at 5.05pm on Thursday 22 June; his contribution was recorded with the links for the episode on Wednesday 31 May, while host Liz Barker's discussion about writing with pupils at Highcliffe St Mark Primary School, Dorset was recorded on Monday 12 June. This show was shorter than usual at 23'58" and scheduled for only 20 minutes. *Love & Monsters* then attracted an audience of around 200,000 when repeated on BBC Three at 10.45pm on Friday 23 June.

Below: "Can I interest you in double glazing?"



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Love & Monsters	Saturday 17 June 2006	7.00pm-7.45pm	BBC One	45'07"	6.66M (15th)	76



'DAVIES LIKENED KENNEDY TO OBSESSIVE SUPER-FANS WHO SPOILT EVERYONE ELSE'S FUN.'

Merchandise

Far right: DVD extras, including the winning *Blue Peter* design for the Abzorbaloff by William Grantham.

Love & Monsters was released on DVD on *Doctor Who Series 2 Volume 4* in August 2006 (along with *The Impossible Planet/The Satan Pit*). It was later released as part of *The Complete Second Series* box set in November 2006, and featured in issue 12 of GE Fabbri's *Doctor Who – DVD Files*. On the box set, audio commentary was provided by Dan Zeff, Camille Coduri and Julie Gardner.

The Complete Second Series DVD box set was reissued as part of *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and as an individual Blu-ray edition – *Doctor Who: The Complete Second Series* – in August 2015. Each edition featured *Love & Monsters*.

Character Options issued a figure of the Hoix in August 2007. ■

Right: Character Options' Hoix figure.

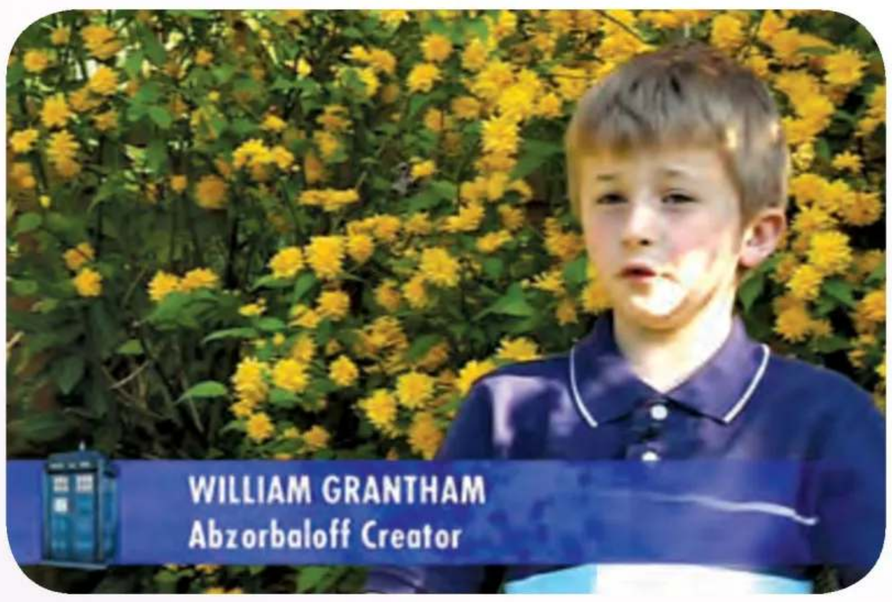




Centre: *Love & Monsters* was included in the *Doctor Who – The Complete Series 1-7* Blu-ray box set.









Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose

with

Camille Coduri Jackie Tyler
Peter Kay Victor Kennedy[1]
Marc Warren Elton Pope
Shirley Henderson Ursula Blake
Simon Greenall Mr Skinner
Moya Brady Bridget
Kathryn Drysdale Bliss
Paul Kasey The Hoix
Bella Emberg Mrs Croot

[1] Also billed as 'Abzorbaloff' in *Radio Times*



UNCREDITED

Larmorna Chappell Elton's Mum
Bill Davy Stunt Auton/Taxi Driver
Barney Harwood, 40 Unknown Passers-by
Joe White, Adam Sweet, Andy Jones, Natalie Danks-Smith, Claudio Laurini Autons
Myfanwy Harris Passer-by on Bike
Lino Carlino Male Passer-by
Catherine Cornforth Neighbour
Derrick Caruana, Emily Hall, Maurice Howard, Emilia Newman, Martyn Smith Passers-by
Kimberley Carunana Launderette Worker
Johnson Yakoob Shop Worker
Thomas Coleman Young Elton (four-year-old)

TARDISODE CAST

Dean Harris Victor Kennedy
Olwen Rees Secretary

CREDITS

Written by Russell T Davies
Producer: Phil Collinson
Director: Dan Zeff
Abzorbaloff created by William Grantham
1st Assistant Director: Susie Liggat
2nd Assistant Director: Simon Morris
3rd Assistant Director: Sarah Davies
[uncredited: Kate Borde]
Location Managers: Lowri Thomas, Gareth Skelding
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production/Script Secretary: Claire Roberts
Production Runner: Glen Coxon
A/Production Accountants: Debi Griffiths, Kath Blackman, Bonnie Clissold
Continuity: Sarah Hayward
Script Editor: Simon Winstone
Focus Puller: Steve Rees
[uncredited: Mari Yamanura]

Left:
Abzorbing is a tiring business.



Above:
"It's a bit chilly out here... someone get me a coat!"

Grip: Dai Hopkins
Boom Operators: James Drummond, Bryn Thomas
Gaffer: Peter Chester [uncredited: Pat Crawford]
Best Boy: John Best
Electricians: Gavin Walters, Tony Hughes, Wayne Mansell
Stunt Co-ordinator: Bill Davey
Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Marquand Allison
Standby Art Director: David Morison
A/Supervising Art Director: James North
Design Assistants: Ian Bunting, Al Roberts, Peter McKinstry
Standby Props: Brian Henry, Harriet Jones
Standby Carpenter: Will Pope
Standby Rigger: Zack Henderson
Standby Scenic Artist: Julia Challis
Set Decorator: Catherine Samuel
Property Master: Adrian Anscombe
Production Buyer: Blaanid Maddrell
Assistant Props Master: Paul Aitken
Art Department Co-ordinator: Matthew North
Props Chargehand: Phil Lyons
Props Storeman: Stuart Wooddisse
Practical Electrician: Albert James
Art Department Driver: Patrick Deacy
Specialist Prop Maker: Mark Cordory
Prop Maker: Penny Haworth
Construction Manager: Matthew Hywel-Davis
Construction Chargehand: Allen Jones
Storyboard Artist: Shaun Williams
Graphics: BBC Wales Graphics
Costume Supervisor: Rose Goodhart
Costume Assistants: Fiona McCann, Charlotte Mitchell [uncredited: Andrea Mear, Clare Roberts, Vicki Page]
Make-Up Artists: Claire Pritchard, Gill Rees [uncredited: Alison Sing, Leane Harry]

Prosthetics Supervisor: Rob Mayor
Prosthetics Technicians: Jo Glover, Martin Rezard [uncredited: Vicki Bancroft, Charlie Blewitt, Sarah Lockwood]
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisors: Paul Kelly, Mike Crowley
Special Effects Technicians: Danny Hargreaves, Richard Magrin
On Line Editor: Matthew Clarke
Colourist: Mick Vincent
3D Artists: Nick Webber, Chris Petts
2D Artists: Sandra Roach, Russell Horth
Visual Effects Co-ordinator: Kim Phelan
Casting Associate: Andy Brierly
Assistant Editors: Ceres Doyle, Matt Mullins
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
Dubbing Mixer: Tim Ricketts
Sound Editors: Paul McFadden, Doug Sinclair
Sound FX Editor: Paul Jefferies
Finance Manager: Richard Pugsley
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Accountant: Endaf Emyr Williams
Sound Recordist: Jeff Matthews
Costume Designer: Louise Page
Make-Up Designer: Sheelagh Wells
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producer: Will Cohen
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Neill Gorton and Millennium Effects
Editor: Alan Levy
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Production Manager: Tracie Simpson
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales
bbc.co.uk/doctorwho
© BBC MMVI



'THE HOIX WAS ASSEMBLED BY MILLENNIUM EFFECTS FROM STOCK ITEMS.'



Above:
Marc as Elton Pope in *Love & Monsters*.

Profile

MARC WARREN

Elton Pope

Marc Warren was born on 20 March 1967 in Parklands, Northampton and raised in the town's Kingsthorpe area. Northampton was then famous for shoe production and his father worked in the leather trade. His mother had a job with the local fire service.

A shy boy who found expression in drama, he played Bashful the dwarf in *Snow White* at primary school and added a Frank Spencer impression to his performance. At 12, he joined the Masque amateur players, taking the lead in *Kes*, and then the local John Clare Youth Theatre, part of the National Youth Theatre.

Leaving Kingsthorpe Upper School at 16, he studied for a diploma in performing arts at Northampton College. As part of his training he toured schools as Bonko the Clown. He also washed dishes and sold carpet cleaner door to door to support himself. Northampton Rep gave him the role of a drunken teenager in Willy Russell's *Stags and Hens* (1985, Royal & Derngate).

At 18, Warren joined the East 15 acting school in Loughton, Essex but left after just six weeks, frustrated at being asked to portray the colour orange. "I've never turned up on a set since and missed having that skill," he later remarked. He instead joined a tour of musical *Godspell*.

Further theatre roles followed in *Volpone* (1989/90, Almeida Theatre, London), *Summer Breeze* (1989, Gate Theatre, London), *Out of the Sun* (1990, Nuffield, Southampton) and *Kingdom of Earth* (1991, Redgrave Theatre, Farnham).

In television, meanwhile, he found work as a background extra, playing a placard carrier in *A Very Peculiar Practice* (1988) and a party-going student in *Snakes and*

Ladders (1989). Contrary to some sources, he was not a UNIT soldier in *Doctor Who* story *Battlefield* [1989 – see Volume 45]. A 'Mark' Warren was among listed background artists but replaced on the day.

His TV début proper came in an episode of *The Bill* shown 23 April 1991. Small roles followed in *Casualty* (1991), *Between the Lines* (1992) and *Heartbeat* (1993). He also played King Arthur in *Gawain and the Green Knight* (1991), bully Thomas Rankin in *Grange Hill* (1992) and gave a notable performance in Falklands film *An Ungentlemanly Act* (1992).

He found comedy roles in *The Ghostbusters of East Finchley* (1995) and *How Do You Want Me?* (1998) but was mostly cast in crime dramas including *Prime Suspect* (1995), *A Touch of Frost* (1996), *Wycliffe* (1997) and the breakthrough role of Dougie Raymond in *The Vice* (1999).

His portrayal of Monks in *Oliver Twist* (1999) won him an RTS award. His career progressed, next cast by Tom Hanks for Steven Spielberg's war drama *Band of Brothers* (2001) and appearing in controversial Channel 4 drama *Men Only* (2001). Featuring in Barbara Vine adaptation *No Night Is Too Long* (2002), *Radio Times* commented Warren had "cornered the market in sexy weirdos".

Warren had supporting roles in *Poirot* (2003) and *Marple* (2004) but sought challenging fare like Paul Abbott's *Clocking Off* (2002) and won an RTS Best Actor award as Dominic Foy in Abbott's political conspiracy thriller *State of Play* (2003).

He had the role of the more personable Danny Blue in light-hearted caper series *Hustle*, saying: "I wanted to get away from [dark characters] because I'm sick of playing nutters. I think it's because of my eyes you know, I look a bit spooky!" He stayed for *Hustle*'s first four seasons (2004-7).

Guest-star roles followed in not only *Doctor Who* but in *Twisted Tales* (2005), *Hogfather* (2006), *Life on Mars* (2007) and *Ballet Shoes* (2007). He assumed the title role in a BBC *Dracula* (2006), replaced Ken Stott at the head of crime drama *Messiah* (2008) as DCI Joseph Walker, and starred in comedy drama *Mutual Friends* (2008). In Boy George biopic *Worried About the Boy* (2010) he played Visage's Steve Strange.

Significant TV roles include Rick in four series of Sky's *Mad Dogs* (2011-13), and CBS drama *The Good Wife* (2012). When Peter Capaldi departed *The Musketeers* to play the Twelfth Doctor, Warren became chief villain Comte de Rochefort for its second series (2015). He also starred in fantasy *Jonathan Strange & Mr Norrell* (2015).

Later theatre roles include *The Rise and Fall of Little Voice* (2009/10, Vaudeville, London), *The Pillowman* (2009, Leicester Curve) and the title role in *Cool Hand Luke* (2011, Aldwych Theatre).

Indie film appearances for Warren include *Boston Kickout* (1996), *Bring Me the Head of Mavis Davis* (1997), *The Principles of Lust* (2003), *Hooligans* (2005), *Colour Me Kubrick* (2005), *Wanted* (2008) and *Do Elephants Pray?* (2010). ■



Left: Marc as the Comte de Rochefort in *The Musketeers* in 2015.



FEAR HER

STORY 176

The Doctor and Rose head to London 2012 for the Olympic Games opening ceremony. But they are distracted by strange goings on in Dame Kelly Holmes Close. Children are disappearing, while young Chloe Webber's drawings are coming to life...


SURF

Introduction

Traditionally, young children never played a prominent part in *Doctor Who* storylines. It's always been regarded, to one degree or another, as a children's TV series, but it's not one of those programmes where children are the stars. Some of the Doctor's companions have been teenagers (although usually played by older actors) but the stories, as fantastical as they may be, always occur in an adult world.

It was a clever innovation, then, when the series returned to our screens in 2005 to make one of the 'monsters' a small boy. Writer Steven Moffat had huge success with *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and its gas mask zombies, the leader of whom was a young boy whose query, "Are you my mummy?" became a popular catchphrase.

1988's *Remembrance of the Daleks* [see Volume 44] had tried something similar, with a girl, but hadn't placed her at the heart of the story. *Fear Her*, however, takes things even further than *The Empty Child/The Doctor Dances*. Not only is the young Chloe Webber the malign force at the centre of this episode, she is also motivated by childhood fears. The domestic storyline, in which Chloe channels her memories of an abusive father, is contrasted with a far-out fantasy concept where she is able to trap people in drawings. Matthew Graham, the writer of *Fear Her*, was onto something with this – tapping into the anxieties and vulnerability of children would become a recurring theme.

In *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] the Doctor meets Charlotte Abigail Lux, a girl trapped, alone, inside the library's computer. The story of Amy Pond, that began in 2010, explores themes of being abandoned as a child. Like Chloe, the young Amelia's walls are full of drawings she is trying to will into existence.

Night Terrors [2011 – see Volume 68] tells a story very similar to *Fear Her*: a child whose fears manifest themselves in a fairy-tale fantasy. *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] patches festive frivolity over a story about two children losing their father in World War Two (happily, the day is saved by some obliging trees and their mother's maternal instincts).

There are many other children scattered around these recent encounters. It might be tough to always get a good performance from young, less experienced actors, but perhaps it's worthwhile in order to explore the raw and very real emotions we all experienced as children. ■

Below: "Are you my mummy?"



'CHLOE WEBBER IS THE MALIGN FORCE AT THE CENTRE OF THIS EPISODE.'

STORY

An eerie atmosphere hangs over an East London housing estate. An old lady, Maeve, warns some boys playing football to go indoors. They are being watched by a young girl, Chloe Webber, who draws a picture of one of the boys – and he disappears into her drawing! [1]

The TARDIS brings the Doctor and Rose to Dame Kelly Holmes Close on the day of the opening ceremony of the 2012 Olympics. Rose notices several posters for missing children.

A car stalls for no reason and a council worker, Kel, pushes it on its way. Maeve tells the Doctor and Rose that she saw two boys, Dale and Tommy, playing and then Dale disappeared. The Doctor tells the arguing residents: "Fingers on lips!" [2]

Chloe's mother, Trish, calls her down from her bedroom. Chloe grows frustrated with her drawings, and starts to scribble.

Rose is attacked by a ball of scribble. [3] The Doctor neutralises it with his sonic screwdriver and it turns out to be made of graphite, brought into being with ionic energy.

The Doctor and Rose ask Trish if they can see her daughter. [4] She explains that Chloe stays in her room and just asks to be left alone. Chloe's father died a year ago and was not a pleasant man.

Rose goes upstairs, and hides as Chloe emerges from her bedroom. In Chloe's room Rose discovers drawings that move when she's not looking. She opens the wardrobe to find a drawing of a savage-looking man that growls, "I'm coming to hurt you!" [5]

The Doctor is chatting with Chloe when he hears Rose's scream. They rush up to the bedroom and the Doctor closes the wardrobe. Chloe tells her mother that the drawing is of her dad.

The Doctor explains to Rose and Trish that Chloe is harnessing ionic energy to turn children into drawings.


1


2


3


4

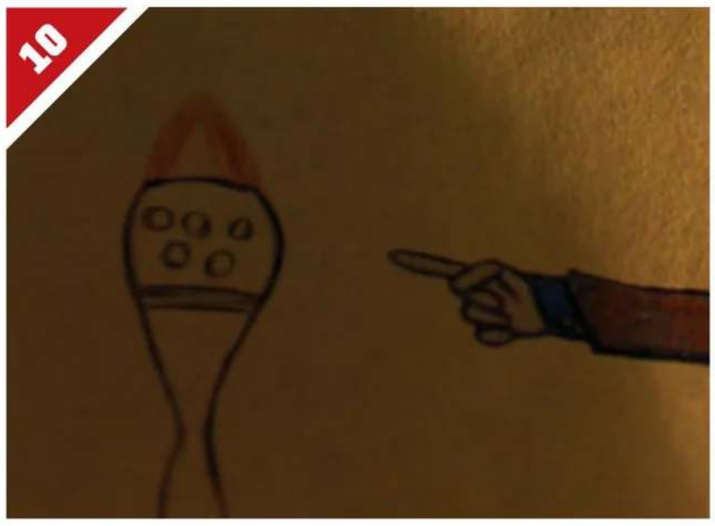

5


6













Similarly, her drawings can become living things.

The Doctor speaks to the entity that has possessed Chloe, an Isolus. The Isolus are empathic beings that cannot bear to be alone. Their children use ionic power to create worlds of make-believe. The Isolus inside Chloe crashed to Earth in a pod, and was drawn to Chloe because she was lonely. [**6**]

The Doctor and Rose head back to the TARDIS, where the Doctor builds a gadget to scan for the pod. After they emerge, the Doctor and the TARDIS disappear, both transformed into Chloe's drawings, [**7**] and the gadget is smashed.

Rose finds Kel, who tells her that he filled in a pothole six days ago. Rose realises that the heat of the tar must have attracted the Isolus, and breaks the road with a pickaxe. She finds the Isolus pod. [**8**]

As the Olympic opening ceremony begins, Chloe starts to draw the stadium. Moments later, everyone in the stadium vanishes. Presenter Huw Edwards is appalled. "Not you too, Bob!" [**9**]

Rose breaks down the door to Chloe's bedroom and tells the Isolus she has found its ship. Chloe explains that it needs heat and the drawing of the Doctor points to the Olympic torch. [**10**]

Rose rushes out to the street where the torchbearer is running by and throws the pod into the flame. The Isolus returns to the pod.

The missing children return to the street, but the drawing in Chloe's cupboard has come to life and advances down the stairs towards Chloe and Trish. They sing the nursery rhyme *Kookaburra* and it disappears. [**11**]

The crowd in the stadium reappears. The torchbearer collapses – but the Doctor picks up the torch and lights the Olympic flame! [**12**]

Later, the Doctor and Rose enjoy the fireworks. The Doctor is nervous… he senses a storm approaching.

Pre-production



Right: Rose is concerned about Chloe Webber.

The slot for the eleventh episode of the 2006 run of *Doctor Who* was originally earmarked to be written by actor, writer and director Stephen Fry, an alumnus of the Cambridge Footlights with a notable career in comedy and drama such as the sketch show *A Bit of Fry and Laurie.* Fry had featured prominently as the Minister of Chance in the unbroadcast *Doctor Who* radio pilot (and subsequent webcast) *Death Comes to Time.* Inspired by *Bright Young Things,* the 2003 movie directed by Fry (and adapted by him from the 1930 Evelyn Waugh novel *Vile Bodies,* about decadent London society of the 1920s), the slot was provisionally assigned as 'The 1920s', with Fry allowed freedom to develop a story, talks for which progressed through June 2005. Fry also attended readthroughs for Block One in July and his involvement with *Doctor Who* was confirmed by the BBC on Monday 1 August.

Fry's script

The plan was that 'The 1920s' would form part of Block Six for recording in March 2006. On Sunday 11 September 2005, *The Times* noted: 'I gather Stephen Fry has written one of the 13 episodes of the next series, and it is likely to be set in the 1930s England. To retain viewers' interest, he has been promised some of the series' best special effects.'

Fry worked on a first draft of his script – which concerned the legend of King Arthur and Sir Gawain and the Green Knight – and on Thursday 10 November was interviewed by Scotland TV's *Scotland Today* in which he commented that it dealt with a well-known British legend that would turn out to have alien origins, and that he was delighted to write a scene with the TARDIS landing on a strange planet. However, within a few weeks it was clear that the concepts in Fry's script were too expensive for the revised production slot at the start of 2006, and instead it would be held over for the 2007 series; again, *The Sunday Times* confirmed this news on 27 November. Further rewrites also needed to be done, but by now Fry was entrenched in other projects. During a web chat on the Douglas Adams Continuum on Wednesday 14 June 2006, Fry confirmed that he had been forced to pull out of writing for *Doctor Who* due to lack of time and that Russell T Davies had been very understanding about it.

'The 1920s' was replaced by another script which had been commissioned some months earlier for possible inclusion in either the 2006 or 2007 series, since the

team was now in a position to commission more scripts than were needed. This episode was written by Matthew Graham, who had written for *EastEnders*, *This Life*, *Spooks* and *Hustle*, as well as creating the post-apocalypse ITV drama *The Last Train*. Having watched *Doctor Who* in the 1970s and early 1980s, Graham had previously suggested reviving the series to John Yorke of BBC Drama, and had wanted to write for the show when it returned, but in 2004 was busy working on his own time travel drama *Life on Mars*, also for executive producer Julie Gardner at BBC Wales. When scripting on *Life on Mars* was complete towards late August 2005, Graham was delighted when Gardner said that she and Davies would like him to submit a story to *Doctor Who*; Graham had watched and greatly enjoyed the 2005 series.

Initially, Graham had been asked for an episode with a limited setting, such as a group of people in a bunker, but was concerned that this would be too restrictive.

Graham had dinner with Davies and Gardner in late August when Graham pitched a heavy science-fiction idea of his own, in which the TARDIS landed in a grey alien landscape, with the grass, sky and trees drained of colour. It turned out the villain had discovered that beauty, like gravity or radiation, was a quantifiable force, and he was sucking all the beauty out of the world. This led Davies to ask the writer what sort of story his six-year-old son Sam might find scary. Davies was also keen to keep the episode rooted on Earth, and felt that the colour idea would possibly be too sophisticated for children. Drawing upon the notion of 'possessed' paintings such as

Below:
"I'm speaking to you, the entity that is using this human child."

FEAR HER

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Connections: Bird song

The song which Chloe sings at the beginning of *Fear Her* is *Kookaburra Sits in the Old Gum Tree*, an Australian nursery rhyme written by Marion Sinclair (1896-1988) in 1932. A Kookaburra is a native Australian kingfisher. Matthew Graham had heard this in his childhood and had sung it to his own children when putting them to bed.



that featured in Oscar Wilde's 1890 story *The Picture of Dorian Gray,* Davies suggested a story revolving around drawings or paintings; the group agreed that pictures could be scary, especially if it seemed their eyes followed people around the room. Graham saw this as even more frightening if the drawings were by children and therefore out of proportion, with big heads and stick arms, and how unnerving it would be if these came to life.

The script had been commissioned as a self-contained episode on Wednesday 31 August, possibly for broadcast in 2006 but more likely for 2007. One of the briefs was that it should be a lower-budget entry in comparison to some other shows, especially on the off-chance that it would enter production for 2006.

Graham's only point of reference for the new Doctor was initially his brief appearance in *The Parting of the Ways* [2005 – see Volume 50] although he soon attended the readthroughs for Block Two and then saw the *Children in Need* insert in November. He was also given some of the early scripts for the new series and was able to view parts of *The Christmas Invasion* [2005 – see Volume 51].

Davies liked the notion of a believable community being set up for the story, and this tied in with Graham's desire to have a recognisable setting such as a normal housing estate, believing that for younger viewers it would be thrilling to have the TARDIS arrive at the end of their road. To vary the setting from the recognisable present day, the idea of setting the story in the near future of the London Olympics of 2012 was suggested by Davies; London

Below:
Fingers on lips.





Left:
Trish faces huge parenting challenges.

had been announced as the venue for the games on Wednesday 6 July and everyone was discussing it at the time. The near-future setting would be comparatively cheap to achieve, simply with an abundance of modern technology (with some improvements) and minimal changes to fashion. The element of the Olympics led to Graham pitching to Davies the idea of the Doctor carrying the Olympic torch. Liking the ideas of childhood scariness he had discussed with Graham, Davies told him not to bother with a treatment, but simply to spend a couple of weeks writing a script.

Graham based the idea of the Isolus possessing people as part of its natural behaviour on the alien spores he remembered in the 1978 remake of the science-fiction paranoia film *Invasion of the Body Snatchers*; this inspired the notion of an alien pod, although Davies felt that they could be something more delicate, causing Graham to also think in terms of pollen. Partway into the script when the Doctor and Rose were separated, Graham was concerned that nothing scary was happening; fellow writer Steven Moffat suggested that one of them should be menaced by a strange sound or shadow, which formed the basis of the idea that became the aural phenomenon that attacked Rose. Graham referred to this creation as the Scribble Monster until Davies told him that, as it wasn't actually a monster, the term was inappropriate.

The notion of a child with terrible powers was one which Graham enjoyed writing and which Davies had thought effective in the previous year's *The Empty Child* [2005 – see Volume 50]. Graham crafted this into a domestic drama in which the father drawn by young Chloe Webber represented her childhood fears. This creation he placed in Chloe's wardrobe, drawing on similar universal fears to the monster hiding under the bed in *The Girl in the Fireplace* [2006 – see Volume 52]. Aware that there were overtones of domestic abuse in the story, the script was developed very carefully, but with the production team also confident that children were used to dealing with major issues such as this.

Loneliness

Davies rather liked the use of the Doctor and Rose as investigating officers, and saw the finished script as something like an episode of the science-fiction anthology series *The Twilight Zone* with an ordinary family caught up in strange events. The early drafts of the episode carried the title *Chloe Webber Destroys the Earth* which Davies felt was funny but rather too long. It was then replaced with *You're a Bad Girl, Chloe Webber* – which was clearly still too long! Graham suggested some other possible titles which did not quite seem to fit the series, one of which – *Fear Her* – was ultimately adopted for production. Davies liked the script a lot and soon saw it as a possible for the 2006 series, with Graham's name replacing Fry's on the BBC Press Office bulletins on Sunday 6 November. By late



Connections: Athletic Dame

Fear Her is set around Dame Kelly Holmes Close. The residential street is named after Dame Kelly Holmes, the now-retired British middle-distance athlete. At the 2004 Olympics in Athens, Holmes took the gold medal in both the 800 metre and 1500 metre distances.

November – when it entered the schedules for 2006 – the script was on its fifth draft. The theme of loneliness woven into the story fitted the second half of the series well.

Strangeness in suburbia

Earlier drafts of *Fear Her* had more dialogue between the Doctor and the neighbours on the estate. When it was clear that the summer setting of the Olympics – due to begin on Friday 27 July 2012 – would have to be realised in the chilly conditions of January and February, at the suggestion of Davies, Graham wrote in dialogue about the Isolus pod absorbing the heat from the area to account for the condensing breath of the cast. With the sixth draft completed, the script was ready to enter production after Christmas.

At the tone meeting for the episode on Tuesday 6 December, Davies indicated that he saw the episode as being colourful and wanted elements of 'strangeness in suburbia' as typified by the 1990 fantasy film *Edward Scissorhands,* the offbeat 1990 television series *Twin Peaks* and the current US drama series *Desperate Housewives.* Director Euros Lyn also picked up on these elements but combined them with a slight fairy-tale tone; he aimed to use barely any CGI work but rely on the performances, editing and direction to create psychological tension. On make-up, Sheelagh Wells saw the missing children as the sort of caricatures found in a pack of Happy Families cards. Script editor Simon Winstone worked hard to clear the use of the imagery and logos for the London Olympics bid to be used throughout the show.

The shooting script for Episode 11, *Fear Her,* was issued on Friday 13 January. The street that the story was set on was Dame Kelly Holmes Close, and was 'a quiet close in a corner of Stratford, East London'. The Olympics were being held in the Stratford Olympic Park – due to be built in London's East End for the event.

Kel was a 'council worker… Bears the Olympic symbol across his quilted borough council jacket'. Maeve was '70, dragging her plain shopping trolley' while Trish was 'a pretty, tired young mum' and Chloe Webber was '12 years old. Dark hair hanging like a drape' and 'gazes down upon the street like a pale and serious spirit of the dead'.

The TARDIS arrives in Stratford among some buildings, 'Hulking Victorian edifices



Connections: Sidekicks

- When claiming that he and Rose are the police, the Doctor refers to his companion as 'Lewis' in reference to the detective sergeant in the popular *Inspector Morse* television series from 1987 to 2000. Lewis was played by Kevin Whateley opposite John Thaw as the titular police inspector.



that have survived the redevelopment. Gap between them is no more than five feet. The TARDIS groans into existence, filling this gap with mere inches on either side. TARDIS open... but the Doctor is unable to get out.' This notion of the TARDIS' awkward parking was added because Matthew Graham admitted that he couldn't parallel park properly. The script noted that Rose was to see a poster advertising 'Shayne Ward's Greatest Hits Album' in reference to the winner of ITV1's *The X Factor* in 2005 whose *That's My Goal* single was the Christmas number one. As the Doctor and Rose walk down the middle of Dame Kelly Holmes Close, the stage directions note 'think Dodge after the gunfight. Net curtains twitch' in partial reference to the 1959 Western *The Gunfight at Dodge City*. The Doctor recalls being at the Wembley Olympics held in July and August 1948 and recalls the torchbearer was called John Marks. Originally, the missing children were 'a girl with pig-tails: Jane. Daniel Edwards: 11 with spiky hair. Dale Hicks: tall and ginger'; Jane later becomes Jane McKillen. When entering Tom's garden, 'the Doctor vaults the gate' and on being asked what his game was by Tom's Dad, the Doctor originally responded "football" rather than "snakes and ladders". This was a change requested by David Tennant.

Chloe originally had a TV in her bedroom as opposed to a laptop and the TV in the living room was a 'plasma wall TV (standard in 2012)'. The object attacking Rose from the garage was described as 'an angry mass... a fuzzy cloud... buzzing like a swarm of hornets'. When the Doctor and Rose visit Trish, 'the Doctor smiles. One of his special smiles. One you can trust to the end of the Earth.'

Inside Chloe's wardrobe, Rose found 'a large drawing [filling] the back wall... A man. Eyes mean and slitted. Face pitted with crude stubble. Whole head fills the back wall. And those eyes! Full of hate and sleepless malice. The eyes glow inky red. They narrow further as they focus on Rose. Like a beast awoken in its cave.' Originally while in the kitchen, 'the Doctor takes a carton of juice from the fridge. Pictures taped to the door. The Doctor ponders as he prepares to take a swig from the carton. Rose clears her throat, pointedly. Trish hands him a glass... pointedly.' The thing which possessed the girl was 'a single white Isolus flower'. When Chloe started sketching the stadium of people,



Left:
Tinkering in the TARDIS.



Connections: Catchphrase

The Doctor's instruction to Rose to "keep 'em peeled" was the catchphrase of TV presenter Shaw Taylor (1924-2015) who hosted the regional crime-stopping series *Police Five* which had made its début on ATV in 1962 and continued in various incarnations for many years.

Connections: Cat's paw

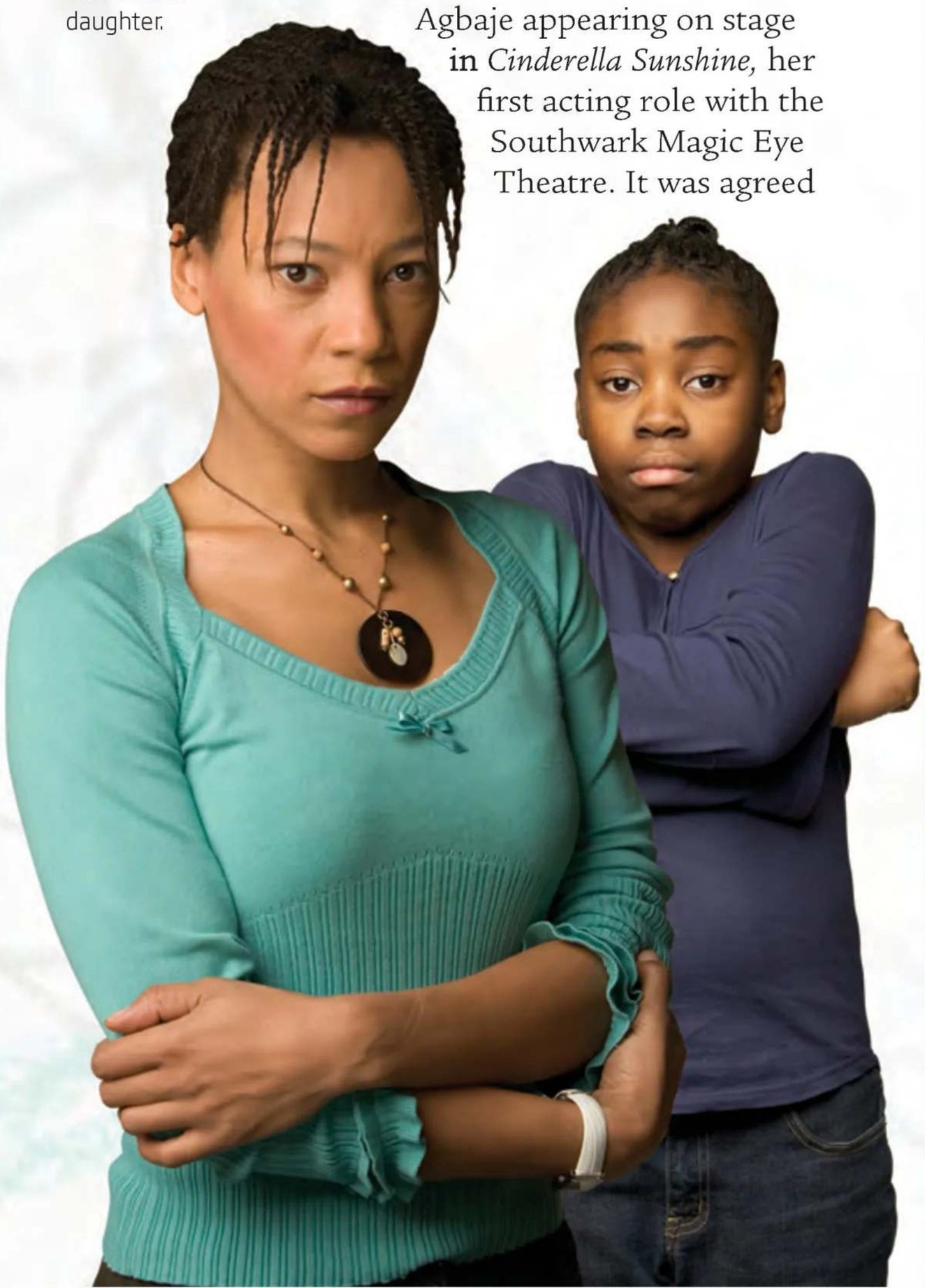
When the Doctor recalls being threatened by a cat in a nun's wimple, he's remembering his recent experiences with the feline Sisters of Plenitude in a New New York hospital in *New Earth* [2006 – see Volume 51].



the stage directions noted 'fingers work the page the way Rachmaninov worked a keyboard' in reference to the Russian composer and pianist Sergei Rachmaninov. The torchbearer was a woman in the script, and when the Doctor took over he 'holds up the torch with a big grin. Loving it. Punches the air. Winks at the world.'

It was decided that the Webber family should be black, although few black child actors were put forward by agents for the role of Chloe. In the end, casting director Andy Pryor saw 11-year-old Abisola Agbaje appearing on stage in *Cinderella Sunshine,* her first acting role with the Southwark Magic Eye Theatre. It was agreed that Abisola would play Chloe, working the restricted hours required by law for child artistes, and chaperoned on set by her mother Sikirat. Nina Sosanya was cast as Trish; she had worked with Tennant on both the comedy show *People Like Us* and Davies' *Casanova*, as well as appearing with Piper in *Much Ado About Nothing,* while Euros Lyn had enjoyed her as Rosalind in Channel 4's *Teachers*, and producer Phil Collinson had wanted to cast her in the series. Playing Maeve was veteran actress Edna Dore who had played Mo Butcher in *EastEnders.* Lyn also attempted to get Dame Kelly Holmes to play the Olympic torch runner, but she was busy working on ITV1's *Dancing on Ice,* alongside former *Doctor Who* stars Bonnie Langford and John Barrowman.

Below: Mother and daughter.



Pink script amendments

Pink page script amendments were made concurrent with rehearsals on Thursday 19 January, covering the opening scene; the residents confronting the Doctor in the street through to Chloe telling Trish that she was busy drawing; from the Doctor analysing the graphite scribble in the TARDIS through to Rose entering Chloe's bedroom; from Chloe talking to the Doctor in the kitchen to Trish calming Chloe with her song; the Doctor and Rose discussing the Isolus in the TARDIS; from the Doctor vanishing to Rose trying to get past the policeman; the departure of the Isolus from Chloe to Trish and Chloe trying to leave their home; and Rose watching the Doctor light the Olympic flame. For BBC Two viewers, David Tennant could be seen playing French philosopher Jean-Jacques Rousseau in the first episode of the drama documentary *The Romantics* on Saturday 21 January. ■



Production

Much of *Fear Her* was recorded on location on Page Drive in the Tremorfa suburb of East Cardiff, with the street being dressed as Dame Kelly Holmes Close from Monday 23 January; the crew was based at St Albans Rugby Club at Tremorfa Park on Kenyon Road. Recording began on Tuesday 24 for exterior scenes during the day from 8am, and then interior scenes in the Webbers' kitchen in the evening through to 7pm, with bright lights outside the window simulating the summer sun. The cast had to pretend that it was a summer's day for the exterior shots, and quickly donned thick coats at the end of each take for protection against the bitter cold. The team had attempted to get new design concept cars from motor manufacturers, but settled for futuristic number plates fitted to Tom's dad's car, the red Mini Cooper which broke down, and Kel's silver Vauxhall Vivaro council van – all provided by Vehicles in Vision; Richard Nichols was cast at short notice as the driver. The same day, blue script amendments were issued covering the Doctor and Rose's arrival on the Close and their initial investigation into the missing children. Work from 8am to 7pm on Wednesday 25 included scenes in the living room of the house, with a plasma screen used to play back material of the torchbearer, which was library material of the London Marathon with added captions as a *BBC News 24* broadcast. Also that day, yellow script amendments

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Above: Grown-ups invade Chloe Webber's bedroom.

covered the Doctor discussing the size of the Isolus family through to Chloe watching the Doctor and Rose enter the TARDIS. Also on this day, the shooting script for *Vortex – Dr Who II Ep 11 – Fear Her* – the accompanying 'Tardisode, was produced on Wednesday 25 January 2006.

Work from 9am to 8pm on Page Drive on a bitterly cold Thursday 26 January saw a second unit recording high-angle shots of the torch-runner from the roof, initially played by Karl Yurkwich, with Vehicles in Vision providing the police out-rider. Stunt arranger Dave Forman supervised the runner's fall onto a crash mat. The cat scenes were scheduled for this day, with Martin Winfield of Rockwood Animals providing a ginger tom who was rather uncooperative, even when guided by a fine fishing line and tempted by food. *Doctor Who Confidential* was present to interview Forman, the Any Effects team who provided the Olympic torch, Abdul Salis (who played Kel), third assistant director Lynsey Muir, location manager Gareth Skelding and Matthew Graham who was visiting the location with his children, Sam (whose name was in the script but cut late in the day) and his 10-year-old daughter Daisy (who had named *Life on Mars'* hero Sam Tyler after Rose Tyler). David Tennant also had his video camera to record a video diary for BBC Worldwide, covering the team's feline problems and catching up with the episode's writer.

At Page Drive on Friday 27, recording from 8am to 7pm included material in Chloe Webber's bedroom, the hall and kitchen, with a second unit covering more shots with the cat and the torchbearer, as well as the missing children posters. Scott Simpson, a graduate research teaching assistant at the University of Cardiff School of Sport and part of the Commonwealth Games squad, took over as the torchbearer. Tennant spent the morning learning to ride a motorbike for *The Idiot's Lantern* [2006 – see Volume 52] and later joined the

Connections: Live long

- When talking to Chloe, the Doctor raises his hand with splayed fingers, using the 'Vulcan salute' as seen adopted many times by the character Mr Spock (Leonard Nimoy) in the classic science-fiction series *Star Trek* (1966-9). The gesture first appeared in the episode *Amok Time* in September 1967.



crew for a move to Cardiff's Millennium Stadium – as used in *Dalek* [2005 – see Volume 49] and *The Christmas Invasion* [2005 – see Volume 51] – to record the Doctor's run up the red carpeted steps. The shots of the empty commentary box and stadium were also recorded. Piper was not required on this day as she was in London with Gardner and Collinson where she had been nominated as Breakthrough Artist of the Year on the *South Bank Show Awards*, voted for by readers of *The Times*. Piper won the award, which was presented by Daniel Radcliffe, and claimed that she was keen to work on the third series – keeping Rose's departure in *Army of Ghosts/ Doomsday* [see page 104] a secret. The proceedings were recorded and broadcast on ITV1 on Sunday 29 January.

Page Drive

After the weekend, work resumed from 9am to 8pm at Page Drive with both Tennant and Piper on Monday 30 January; at the same time, the *Confidential* team was present at a special *Doctor Who Magazine* photoshoot with Noel Clarke. Work from 8am to 7pm on Tuesday 31 saw electrician Clive Johnson casting the shadow of Chloe's father on the landing and Tennant having more bike training, with both stars being released at 4pm to travel to London where – with Davies, Gardner, Collinson and a Dalek brought to life by Nicholas Briggs and Nicholas Pegg – they attended the *Radio Times* cover party at the Savoy Hotel. In the meantime that day, the cat scenes were attempted again, and green script amendments were made covering the Doctor's description of the Isolus pod to Rose.

Concurrent with the work taking place on that day at Page Drive, *Fear Her*'s accompanying Tardisode was recorded. Gareth Roberts' script was written to open with graphics for *London Crimecrackers 2012*: '*Crimewatch*' style but turned up to shrieking US-style levels of self-important cheese and hysteria. All very Fox News and biff-bam-pow!' The presenter was 'male, smartly dressed, iron-grey hair' and two police officers were scripted to be seen shaking their heads. The name of the crime TV show went through several changes – including *Crimecall* – but nearly every suggestion had been used in real life. *CrimeCrackers* had been a BBC initiative in 2002, so permission to use the name in the Tardisode was sought internally within the BBC and granted. In the finished 54-second item, the extract from *CrimeCrackers* saw a presenter on Dame Kelly Homes Close (played by



Connections: In the shadows

- The Doctor asks to 'parlay' with the being inside Chloe in compliance with the Shadow Proclamation. The unseen Shadow Proclamation was first referenced by the Doctor during his request for an audience with the Nestene Consciousness attempting to invade Earth in *Rose* [2005 – see Volume 48].

Below: The Doctor calls for quiet.



Connections: Father's day

- The Doctor's comment, "I was a dad once," ties in with the fact that Susan, who travelled with him when *Doctor Who* began in 1963, was his granddaughter. This line was added at the suggestion of Russell T Davis. The Doctor also previously responded in sympathy to Dr Constantine's assertion that he was a father and a grandfather in *The Empty Child* [2005 – see Volume 50].



Daniel Rochford) asking for information on the missing children Dale Hicks and Jane McKillen (rather than the scripted Daniel Edwards and Jane McMillen) and saying that if *CrimeCrackers* viewers could help, they should phone the number shown. "Your call can make a difference," says the presenter as a strange light appears in the darkness of a wardrobe...

Chloe's bedroom was a set built at Unit Q2, with a stand-in used to replace Abisola Agbaje in some shots from 8am to 7pm on Wednesday 1 February. The drawing of Chloe's father was the work of storyboard artist Richard Shaun Williams, who also produced the drawings done by Chloe after studying the work of Indigo Rumbelow, a keen 11-year-old artist from Swansea whose older sister was series production buyer Joelle Rumbelow; in scenes where Chloe herself was drawing, she did so over lightly sketched pencil drawings created by Williams.

For the shots where the father came to life, the wardrobe was shaken by props man Phil Shellard. When the Doctor spoke to the Isolus, Tennant felt the scene paralleled the famous sequence from the 1973 horror film *The Exorcist*, with the Doctor in the role of Father Merrin. *Doctor Who Confidential* covered work from 8am to 7pm on Thursday 2, talking to Sosanya, Agbaje and fight arranger Kevin McCurdy. Tennant had a dubbing session on the morning of Friday 3, concurrent with make-up and prosthetic fittings for *The Idiot's Lantern*, while more scenes were recorded from 8am to 7pm in Chloe's room and in the TARDIS.



The set was visited by competition winner Trisha Hinds, Jason Arnopp of *Doctor Who Magazine*, *Doctor Who Confidential* (who spoke to Salis, Muir and director of photography Rory Taylor), plus Laura Macbeth of the teenage *Sugar* magazine, Paul Lang from *Top of the Pops* and Craig Donaghy of *Girl Talk*. Neither Tennant nor Piper were required for recording from 8am to 7pm on Saturday 4 February which focused on bedroom scenes with Chloe and Trish. For close-ups of Chloe's hand drawing, Tinate Bilal, a student from Filton Art College in Bristol, was used, while more camera tests were performed for *The Idiot's Lantern*.

Minimal CGI work

The final principal day of work on *Fear Her* was Monday 6 February and required Tennant, Piper and Agbaje only with work at a storage yard on Rhymney River Bridge Road for the area of Stratford where the TARDIS arrived from 8.30am. To show the future, two different posters were prepared; the Shayne Ward item as seen in the programme and also an unused one of *Franz Ferdinand's Greatest Hits*, available on CD and download from 1/1/2012. There were then more shots at Page Drive and finally at St Albans Rugby Club for the Doctor lighting the Olympic flame through to 7.30pm. Visiting the team were Vicky Thomas of BBC Books, several publishing representatives and a delegate from Benelux International TV Sales.

A few pick-up shots were done alongside recording for *The Idiot's Lantern*. While recording exteriors on Blenheim Road on Friday 10 February, a close-up of the pod landing in the torch was recorded with an arm double. At Unit Q2, second unit close-ups of Chloe drawing were taped by Tinate Bilal on Wednesday 15, the cat going into the cardboard box on Wednesday 22, and the TARDIS scanner trace by 7.30pm on Thursday 23.

Minimal CGI work on the episode included the Isolus flower, the animated scribble (a 3D geometry model), the drawing coming to life in the pre-credits, the pod landing in the torch and launching into space, changing the colours of the Millennium Stadium, and removing the wires guiding the cat. ■

Far left: If living things can become drawings, what if drawings can become living things?

PRODUCTION

Tue 24 Jan 06 Page Drive, Off Pallet Way, Tremorfa, Cardiff (Ext Dame Kelly Holmes Close/Chloe's House: Kitchen)

Wed 25 Jan 06 Page Drive (Ext Dame Kelly Holmes Close/ Ext Alleyway/Chloe's House: Living Room)

Thu 26 Jan 06 Page Drive (Ext Dame Kelly Holmes Close/ Ext London Streets)

Fri 27 Jan 06 Page Drive (Ext Dame Kelly Holmes Close/Chloe's House: Chloe's Bedroom/Hall/Kitchen); Gorsedd Gardens Road, Cardiff (London Streets); Millennium Stadium, Cardiff (Commentary Box/Ext Olympic Stadium)

Mon 30 Jan 06 Page Drive (Chloe's House: Bedroom/ Kitchen/Living Room/ Ext Dame Kelly Holmes Close)

Tue 31 Jan 06 Page Drive (Chloe's House: Chloe's Bedroom/Living Room/Hall/ Ext Dame Kelly Holmes Close: Chloe's House)

Wed 1 Feb 06 Unit Q2, Newport: Chloe's House: Chloe's Bedroom

Thu 2 Feb 06 Unit Q2: Chloe's House: Chloe's Bedroom/ TARDIS

Fri 3 Feb 06 Unit Q2: TARDIS/Chloe's House: Stairs/ Landing/Chloe's Bedroom

Sat 4 Feb 06 Unit Q2: Chloe's House: Chloe's Bedroom

Mon 6 Feb 06 Chapman's Removals & Storage Yard, Rhymney River Bridge Road, Cardiff (Stratford: Brick Buildings); Page Drive (Back of Close: Garage/Ext Dame Kelly Holmes Close); St Albans Rugby Club, Tremorfa Park, Cardiff (Ext Olympic Stadium)

Fri 10 Feb 06 Blenheim Road, Penylan, Cardiff (Ext Dame Kelly Holmes Close)

Wed 15 Feb 06 Unit Q2: Chloe Hand Double Drawing

Wed 22 Feb 06 Unit Q2: Ext Dame Kelly Holmes Close

Thu 23 Feb 06 Unit Q2: TARDIS

Post-production

Additional Dialogue Recording took place on Thursday 20 April. Sound editor Paul McFadden provided the father's voice, the dialogue of which was changed from "I'm coming" to "I'm coming to hurt you". Huw Edwards, a Welsh-born BBC One newsreader since 1999, recorded all the narration of the *BBC News 24* broadcasts which included a reference to Torchwood; Edwards had worked on a *Doctor Who* event for Welsh Tourism in Cardiff on Thursday 20 October 2005.

In addition to the London Marathon material, many of the crowded stadium shots came from compilation tapes of the Commonwealth Games held in Manchester

Below: Rose's anger management classes haven't been going well...



in July/August 2002. The BBC Wales news library provided the firework shots at the end of the episode. Very few cuts were made to *Fear Her*. A short section of the pre-credits was removed where Maeve said, "Boys, pack it in! Go on Tom!" "Don't you start telling my son what to do, that's my job!" said the boy's father. "Boys! I mean it!" insisted Maeve. "That's it, you're getting on my nerves you old trout…" says the dad as the two boys grin. "I mean it Maeve, that's enough," he added.

Deleted exchanges

While talking to Tom's dad, the Doctor continued to list his gaming achievements by saying, "And I'm pretty tasty at something called Per'chiang gatar which you play at a thousand miles an hour with luminous sticky gloves and this big ball about 10 feet across…" Meanwhile, as Rose talked to Kel, the workman admitted, "Everything feels… Well, you can feel it… It's far from perfect. You worked out that much." "I've worked out you got bigger problems than cars cutting out and winter coming early," said Rose. When Maeve spoke of the children being snatched in the blink of an eye, Rose asked, "Yeah, but by what?" "You said 'what' not 'who'," remarked Maeve. "What made you say that young lady?" This and several other deleted exchanges later appeared on the series DVD set.

The argument between the residents of the Close was trimmed back, removing Tom's dad saying, "The coppers'll find them eventually,"; Maeve claiming, "You're all too scared to face the truth" and, "It's got nothing to do with the council!"; Kel turning on the middle-aged lady to say, "Listen love, for the record; I've been interviewed by the Old Bill twice this week,"; the lady saying, "We're talking about the safety of our kids here!"; Tom's dad insisting "Look, these two coppers are here, right? They might look like a couple of window-dressers but we should let 'em…"; Maeve saying, "It's right here in the street and it's evil. Ask Tommy what he saw,"; Tom's dad telling Kel, "You're putting words in her mouth," and Kel claiming, "I'm getting a complex," when everyone ganged up on him. When Trish told her daughter that she looked tired, she added, "I can see it in you. I know you're not sleeping well." "It's fine," said Chloe.

Connections: Up the ladder



- The Doctor claims to be proficient in the boardgame Snakes and Ladders. Snakes and Ladders originated as a game in ancient India under the name Mokshapat or Moksha Patamu. It may have been played as early as the second century BC. The game was brought to England in the late nineteenth century.



Below: Something's wrong with Chloe…

Connections: Many hands

- Picking up on the foreboding in Dame Kelly Holmes Close, the hairs on the back of the Doctor's "manly" hands stand on end. The Doctor previously felt a similar sensation in London 1966, when looking up to the Post Office Tower where the evil of supercomputer WOTAN awaited him in *The War Machines* [1966 – see Volume 8].



The start of the TARDIS scene where the scribble was analysed was cut. "So go on, how many golds do we get at the Olympics?" asked Rose. 'Where's the fun in knowing?" asked the Doctor. "I don't like surprises," said his companion. "You liked that picnic we went on last week," pointed out the Doctor. "That was a nice surprise." "To a point," replied Rose, "Just for the record; picnics in zero gravity don't work." "It was a laugh," remembered the Doctor, "With all the sandwiches floating..."

"That boy was sick." insisted Rose. "It was a laugh," the Doctor began again, "with all the sick floating..."

Before Rose's scream from Chloe's bedroom, the girl insisted to the Doctor, "I'm making friends." When Trish commented that Chloe always got the worst of her father when he was alive, she added, "And even now... can this really be possible?" As the Doctor outlined the life-cycle of the Isolus, Chloe commented that the millions of spores were "my brothers and sisters". When the wardrobe began to shudder, Trish said, "This is... impossible" and Rose called, "Doctor... look..." A cut was made to the middle of the next TARDIS scene, with a shot of Chloe replacing the Doctor saying to Rose, "You've forgotten what it's like. Having your safety blanket yanked from under you," before asking for her gum. On leaving the TARDIS, the Doctor said to Rose of the pod, "It's got to be around here somewhere! That's why this place is colder than the rest of London. The pod's drawing off the heat."

Below: What's in the wardrobe?



Olympic banner

The start of the scene with Chloe sketching the people in the stadium originally began with Trish stroking her hair and the girl asking, "I'm thirsty. Can I have some apple juice?" causing her mother to leave. Watching the torchbearer approach, Rose originally called out, "I don't know what to do, Doctor!" After the drawing of Chloe's dad was dispersed, Rose called out, "I brought them back, Doctor. So where are you?" As the Doctor and Rose walked off along the Close in the final scene and the Doctor told her to wait and see, Rose asked, "Doctor?" "I said wait and..." began the Doctor, but – recalling their earlier talk in the TARDIS – Rose said, "Hold my hand." "Yeah, go on then."

The BBC logo appeared over the first shot of the street's Olympic banner with the producer and director credits as the Doctor and Rose arrived on the estate. ■

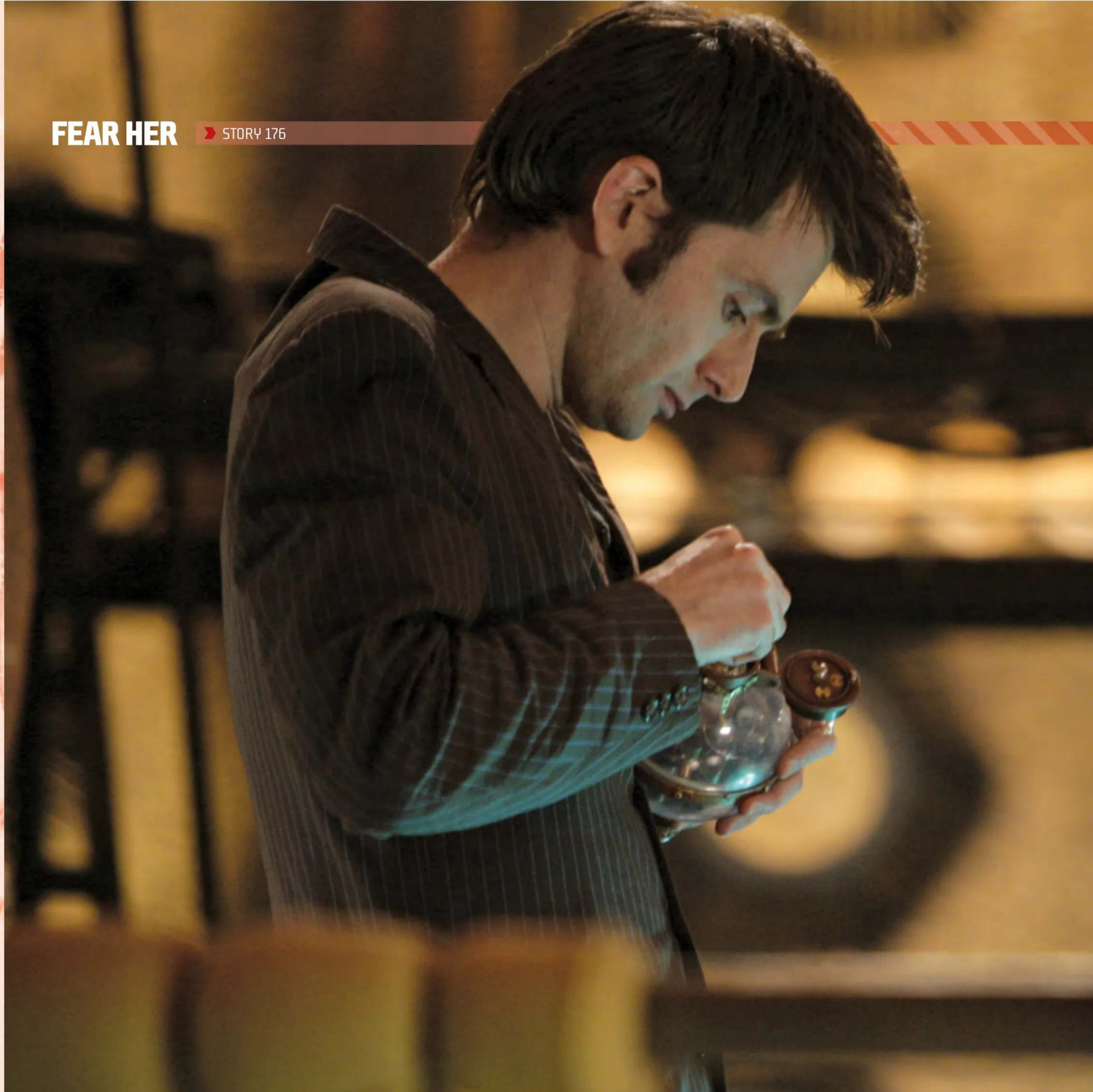
Publicity

- The weekly *Doctor Who Watch* item in *Radio Times* was Nick Griffiths talking to writer Matthew Graham in *Unearthly Child*, while *Fear Her* was selected by Alison Graham in *Today's Choices* (with a shot of a scene in Chloe's bedroom) and a shot of Trish and Rose to accompany the programme billing.

- A commentary for the series' website was recorded by Euros Lyn, Abisola Agbaje and second assistant director Steffan Morris on Friday 16 June.

FEAR HER

STORY 176



'FEAR HER PERFORMED WELL AS THE SECOND MOST WATCHED SHOW OF THE DAY.'

Broadcast

- Overlapping both *Who Wants To Be a Millionaire?* and coverage of the World Cup on ITV1, *Fear Her* was the second most watched show of the day, behind only the Argentina vs Mexico World Cup clash. Following the episode, there was a trailer, minus the usual theme music, for *Army of Ghosts*.

- *The Fright Stuff* was the corresponding episode of *Doctor Who Confidential* which aired at 7.45pm on BBC Three. The 28'03" programme was the eighth most-watched show on BBC Three that week, with an Appreciation Index of 85 and an audience of around half a million. Mark Gatiss' narration was recorded on Friday 2 June, the Euros Lyn interview had been recorded on Thursday 27 April, while contributions from Clayton Hickman had been undertaken on Tuesday 30 May.

- A 12'24" *Cut Down* edit of *The Fright Stuff* attracted around 350,000 viewers at 7.45pm after the Sunday repeat of *Fear Her* on BBC Three at 7pm; the episode was the seventh most watched show on the channel for the week with an audience of about half a million. The full version of *The Fright Stuff* then appeared again at 3.25am on Monday 26 June, while around 200,000 tuned in for the repeat of



Fear Her on BBC Three at 10.30pm on Friday 30 June.

- On Saturday 24 June, Karl French of *The Financial Times* declared that "Russell T Davies and his collaborators have managed to retain the playful spirit of the original while creating storylines consistently smarter and even more inventive than previous incarnations of the show" while in *The Guardian* on Monday 26 June, Sam Wollaston said that *Fear Her* was "a great episode".

- *Fear Her* was discussed in the twelfth edition of *Totally Doctor Who* screened on BBC Two (due to coverage of tennis at Wimbledon on BBC One) at 5pm on Thursday 29 June. This 27'02" programme was mainly recorded on Friday 16 June and featured Abisola Agbaje plus a feature on *Doctor Who Magazine* comic artist Mike Collins (recorded on Sunday 9 April).

Left: Rose admires Chloe's work.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Fear Her	Saturday 24 June 2006	7.00pm-7.45pm	BBC One	43'52"	7.14M (20th)	83

Right:
Behind the scenes on *Fear Her* on the DVD extras.









Merchandise

BBC Worldwide released *Fear Her* as part of *Doctor Who Series 2 Volume 5* in September 2006. Then in November 2006 the episode featured on *The Complete Second Series* DVD box set. Audio commentary for the episode was provided by executive producer Julie Gardner and writer Matthew Graham. Other extras on this box set included: deleted scenes, outtakes, 13 cut down episodes of *Doctor Who Confidential* and *David Tennant's Doctor Who Video Diary*. The release also pioneered new audio navigation technology to help blind or partially sighted people navigate around the disc menus without needing to see the screen. The Royal National Institute of the Blind gave its seal of approval to the set, which was the result of the RNIB, BBC and publishers 2|entertain working together to develop a new gold standard for DVD talking menus. 2|entertain's Stuart Snaith said he was "extremely proud to be able to offer the audio navigation feature on the *Doctor Who* box set DVD. This is something we're very keen to explore further."

Fear Her was subsequently included in various reissues of the second series. *The Complete Second Series* DVD box set was reissued as part of *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and as an individual Blu-ray edition – *Doctor Who: The Complete Second Series* – in August 2015.

Fear Her was also included in *Doctor Who – DVD Files* issue 13, published by GE Fabbri in July 2009. ■

Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose Tyler

with

Nina Sosanya Trish
Abisola Agbaje Chloe
Edna Dore Maeve
Tim Faraday Tom's Dad
Abdul Salis Kel
Richard Nichols Driver
Erica Eirian Neighbour
Stephen Marzella Police Officer
Huw Edwards Commentator

UNCREDITED

Jaxon Hembry Dale
Jack Palmer Tom
Becky Moore Young Mum
Von Pearce Postman
Jamie Roberts/Matthew Doman Kel's Mate
Chelsea Thomas Baby
Nikeshea Patel Chloe Stand-in
Tinate Bilal Chloe Hand Double
Camala Daver Bag Lady
Ian Hilditch Nervy Man
Kyde Marrable, Scott Hurley, Jessica Grey, Daisy Synenham Crowd Children
65 adults, 10 children inc Bob Currell, Bob Davies Onlookers/Policeman
Karl Yurkwich/Scott Simpson Torch-Bearer
Danny Hargreaves Arm double for Torch-Bearer
Leon Gregory Danny Edwards
Gabrielle Evans Jane McKillen
Karen Hulse Weeping Mum
7 children, 5 adults Children and Parents
Paul McFadden Voice of the Dad
Nick Cater, Hannah Welch, Steven Bracken Keogh, Paula Keogh, Daryl Adcock, Lindsay Hollingsworth Additional Dialogue Recording

TARDISODE CAST

Daniel Rochford Presenter

CREDITS

Written by Matthew Graham
Producer: Phil Collinson
Director: Euros Lyn
1st Assistant Director: Peter Bennett
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Lynsey Muir
[uncredited: Rhian Salisbury]
Location Managers: Gareth Lloyd, Gareth Skelding
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production/Script Secretary: Claire Roberts
Production Runner: Victoria Wheel
[uncredited: Nick Britz]
A/Production Accountants: Debi Griffiths, Kath Blackman, Bonnie Clissold
Continuity: Non Eleri Hughes
Script Editor: Simon Winstone
Focus Puller: Steve Rees
[uncredited: Terry Bartlett]
Grip: John Robinson
Boom Operator: Jeff Welch



Left: Kel from the council.

FEAR HER

STORY 176

'CASTING DIRECTOR ANDY PRYOR SAW 11-YEAR-OLD ABISOLA AGBAJE APPEAR ON STAGE.'



Left:
Director Euros Lyn, Billie Piper and David Tennant share a joke.

Gaffer: Mark Hutchings
Best Boy: Peter Chester
Electricians: Chris Davies, Clive Johnson
Camera Assistant: Penny Shipton
[uncredited: Mani Blaxter Paliwala]
Stunt Co-ordinator: Dave Forman
Supervising Art Director: Stephen Nicholas
Art Dept Production Manager:
Jonathan Marquand Allison
Standby Art Director: Lee Gammon
A/Supervising Art Director: James North
Design Assistants: Peter McKinstry, Al Roberts
Standby Props: Phil Shellard, Matthew North
Standby Carpenter: Silas Williams
Standby Rigger: Bryan Griffiths
Standby Scenic Artist: Louise Bohling
Set Decorator: David Morison
Property Master: Adrian Anscombe
Production Buyer: Joelle Rumbelow
Assistant Props Master: Paul Aitken
Props Chargehand: Phil Lyons
Props Storeman: Stuart Wooddisse
Practical Electrician: Albert James
Art Department Driver: Patrick Deacy
Specialist Prop Maker: Mark Cordory
Prop Maker: Penny Haworth
Construction Manager: Matthew Hywel-Davies
Construction Chargehand: Allen Jones
Storyboard Artist: Shaun Williams
Graphics: BBC Wales Graphics
Costume Supervisor: Anna Lau
Costume Assistants: Lindsay Bonaccorsi,
Kirsty Wilkinson [uncredited: Angela Jones,
Maxine Brown, Andrea Mear, Clare Roberts]
Make-Up Artists: Anwen Davies, Steve Smith,
Moira Thomson [uncredited: Vicki Owen]
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisors: Paul Kelly,
Mike Crowley [uncredited: Bambi]
Special Effects Technicians: Danny Hargreaves,
Richard Magrin
Casting Associate: Andy Briarley
Assistant Editor: Ceres Doyle
Post Production Supervisors: Chris Blatchford,
Samantha Hall

Post Production Co-ordinator: Marie Brown
On Line Editor: Matthew Clarke
Colourist: Mick Vincent
3D Artists: Chris Petts, Jean Yves Audouard,
Paul Burton, Jean Claude Deguara, Nicolas
Hernandez, Will Pryor, Matthew McKinney,
Neil Roche, Chris Tucker, Mark Wallman
2D Artists: Sara Bennett, David Bowman,
Melissa Butler-Adams, Joseph Courtis,
Bronwyn Edwards, Michael Harrison,
Simon C. Holden, Russell Horth
Visual Effects Co-ordinator: Kim Phelan
Digital Matte Painter: Alex Fort
Dubbing Mixer: Tim Ricketts
Sound Editors: Paul McFadden, Doug Sinclair
Sound FX Editor: Paul Jefferies
Finance Manager: Richard Pugsley
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Accountant: Endaf Emyr Williams
Sound Recordist: Simon Fraser
[uncredited: Graham Ross]
Costume Designer: Louise Page
Make-Up Designer: Sheelagh Wells
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producer: Will Cohen
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Editor: Crispin Green
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Production Manager: Marcus Prince
Executive Producers: Russell T Davies,
Julie Gardner
BBC Wales
bbc.co.uk/doctorwho
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Profile

JULIE GARDNER
Executive Producer

Julie Ann Gardner was born 4 June 1969 in Neath, near Swansea, South Wales and raised in the outlying Pont Walby, Glynneath where parents David and Evelyn (née Jenkins) ran a shop. A bookish child, she appeared in Llangatwg Comprehensive's production of *Jesus Christ Superstar* – her future production designer Ed Thomas was Jesus. School trips to see RSC productions furthered her interest in drama.

She studied English, history and drama at Neath Port Talbot Tertiary College followed by a postgraduate degree in English at Queen Mary College, University of London. Thereafter she taught GCSE and A level English at Rhondda College.

Seeing an advert in BBC newspaper *Ariel*, she successfully applied to become producer's secretary on *Our Friends in the North* (1996), resulting in her first contact with Christopher Eccleston. She became a script reader in the serial drama department, then a script editor, earning credits on *Silent Witness* (1998), *Sunburn* (1999) and *The Mrs Bradley Mysteries* (2000). Her first producer credit followed on *Sunburn*'s second series in 2000. Gardner became a development producer at LWT in 2000, overseeing *Me and Mrs Jones* (2002) and a modern-day reimagining of *Othello* (2001) starring Christopher Eccleston as Iago/Ben Jago.

Othello was nominated for a South Bank Award in 2002, as was another ITV drama *Bob & Rose*. Though neither won, Gardner chatted with the rival's writer, Swansea-born Russell T Davies. Soon, Davies was developing a script on the life of Casanova for Gardner over the next 18 months.

In July 2003, Gardner was announced as the new head of drama for BBC Wales. Beginning at BBC Wales in September 2003, she planned to carry over Davies' *Casanova* (2005), now starring David Tennant, from LWT to BBC Three, but boss Jane Tranter's first assignment for her was to revive *Doctor Who*. Gardner called Davies with the once-in-a-lifetime proposal. She helped appoint Phil Collinson as producer, and assisted casting Christopher Eccleston and Billie Piper.

Below: Two successful Julie Gardner executive-produced shows, *Merlin* and *Being Human*.







Above:
Julie Gardner gets to work.

Gardner summed up her role to *Doctor Who Magazine* in 2006: "[Russell] is the custodian of what this show is, and Phil and I are there to make it possible – as far as we can – and support him… essentially we're there to look after Russell and make sure that his vision reaches the screen." Gardner was also executive producer on *Doctor Who* spin-offs *Torchwood* (2006-11) and the first three series of *The Sarah Jane Adventures* from 2007-9.

In 2006, she became BBC controller of drama commissioning, working in London as well as Cardiff. Varied BBC executive credits included *May 33rd* (2004), *The Girl in the Café* (2005), *The Chatterley Affair* (2006), *Life on Mars* (2006/7), *Mistresses* (2008), *Merlin* (2008) and *Being Human* (2008/9).

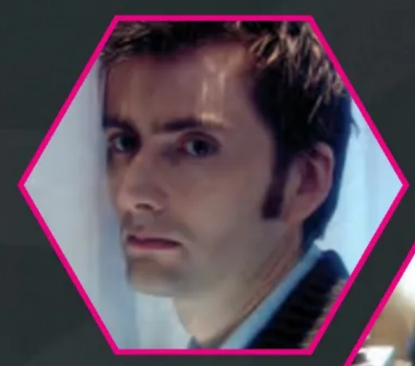
She considered becoming line producer on the David Tennant specials but other ongoing commitments proved too demanding. Personal tragedy struck at this time when Gardner's mother died in January 2009, as *Planet of the Dead* [2009 – see Volume 61] was in production. Gardner finally assumed producer's duties on *The End of Time* [2009/10 – see Volume 62] and 22 May 2009 marked her last day on *Doctor Who*. At a leaving party, she and Davies were the subject of a spoof music video *The Ballad of Russell and Julie*, a reworking of Victoria Wood's *The Ballad of Barry and Freda*.

Gardner then joined Jane Tranter at BBC Worldwide Productions in Los Angeles, where projects included US remakes of Jo Brand's medical black comedy *Getting On* and *Gavin and Stacey* (as *Us and Them*). She took production of the American Starz network's romanticised Renaissance fantasy *Da Vinci's Demons* (2013/14) to Wales. This contribution to Welsh industry earned her an MBE in 2014.

As senior vice president for Adjacent Productions, she oversaw the US end of Russell T Davies' Channel Four dramas *Cucumber* and *Banana* (2015).

In July 2015, she and Jane Tranter set up production company Bad Wolf, based in South Wales and LA and backed by Welsh government loans, to adapt Philip Pullman's *His Dark Materials* novels.

Gardner married sound mixer Julian Howarth, having met on *Doctor Who*. Their son Huckleberry was born in 2010. ■







ARMY OF GHOSTS/ DOOMSDAY

STORY 177

Ghosts are everywhere. The Doctor searches Torchwood Tower for answers and discovers something sinister... As Cybermen and Daleks fight over the Earth, the Doctor has to make the greatest sacrifice of all.



‘THE DOCTOR AND HIS COMPANION ARE GOING TO BE SEPARATED FOR EVER.’

Introduction

There's something delightfully shambolic about Torchwood. It was set up earlier in the 2006 series – at the end of *Tooth and Claw* [see Volume 51] – and in *Army of Ghosts* we see how it has developed into a modern organisation. But even then, they are clearly dabbling in technology that is centuries in advance of their understanding. As a result they unleash not only the Cybermen but also the Daleks on the Earth. Amateurs!

It's easy to see how this set up – humanity groping its way into the future by way of stolen alien technology – was an excellent premise for a spin-off TV series. Part of the appeal of *Torchwood* [2006-2011] was the fallibility of the team and how they won through despite the odds.

There is little doubt that the Doctor will succeed, even when faced with legions of Cybermen and millions of Daleks. We are sold a dummy at the beginning of both *Army of Ghosts* and *Doomsday*, and led to believe that Rose Tyler is going to die. This frenetic two-part finale is building up to the moment when the Doctor and his companion are going to be separated for ever...

There had been many emotional goodbyes before, but none quite like this. It culminates in Rose telling the Doctor that she loves him. A year later, the Doctor's next companion Martha would decide to leave the Doctor for similar reasons. And Donna Noble, Amy Pond and Clara Oswald would all have very dramatic, heart-wrenching departures from the series in the years that followed.



Above: Donna Noble has an emotional departure.

But there's no such thing as a final goodbye in *Doctor Who*. Rose Tyler returned at the beginning of the 2008 series, searching for the Doctor at the end of *Partners in Crime* [see Volume 57]. After a number of appearances throughout the series, she was finally reunited with the Doctor at the end of *The Stolen Earth/Journey's End* [see Volume 60]. But even though she set off to settle down with a duplicate of the Tenth Doctor at the end of the following episode, actor Billie Piper returned to play another character – the Moment – in the 50th anniversary story *The Day of the Doctor* [2013 – see Volume 75].

The fallout from *Army of Ghosts/Doomsday* would continue to be felt for some time to come. In the short term, the Doctor is bereft at the loss of Rose. And by the end of the following series, the changing fortunes of Torchwood would pave the way for the return of Captain Jack Harkness, last seen in *The Parting of the Ways* [2005 – see Volume 50]. ■

STORY
Army of Ghosts

This is the story of how Rose Tyler died. [1] The TARDIS lands back on Earth, returning Rose to her mother Jackie. Jackie has a surprise for Rose too – her dead grandfather is due to visit at 10 past. His ghostly figure appears in her kitchen! [2]

Ghosts are everywhere. Jackie explains they only last a couple of minutes. The whole world has got used to them; they even feature in *EastEnders*. [3] The Doctor is sceptical, telling Jackie the ghosts are using people to wish them into existence.

In a tower in London, a self-assured woman called Yvonne Hartman congratulates her team on another great ghost shift. She speaks to Rajesh, a scientist investigating a vast sphere. [4]

Two of Yvonne's team, Adeola and Gareth, meet in a part of the tower closed for renovation. Gareth disappears behind some sheeting – and when she looks for him, Adeola encounters a Cyberman! [5]

The Doctor decides it is time to do some ghost-busting and sets up a triangle of sensors.

Yvonne announces another ghost shift as Adeola and Gareth return, both wearing flickering earpieces.

The ghost shift begins and the Doctor catches a ghost. [6] Another member of Yvonne's team, Matt, detects interference in the ghost field and they end the ghost shift. They trace the interference and spot the TARDIS dematerialising via CCTV.

The Doctor is so eager to find the source that he accidentally brings Jackie with them in the TARDIS. They land in a large loading bay. The Doctor emerges and is welcomed with a round of applause by Yvonne and her staff. [7] She asks where his companion is, and the Doctor reaches into the TARDIS and pulls out Jackie.

Yvonne welcomes them to Torchwood Institute. Their motto is 'If it's alien, it's


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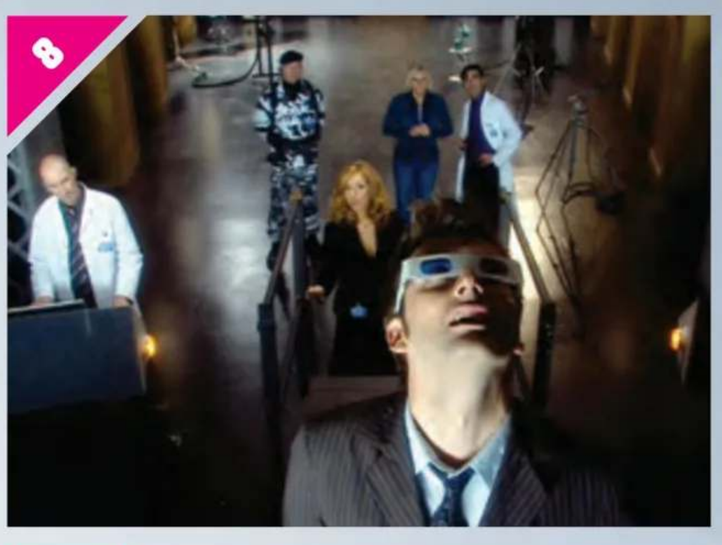

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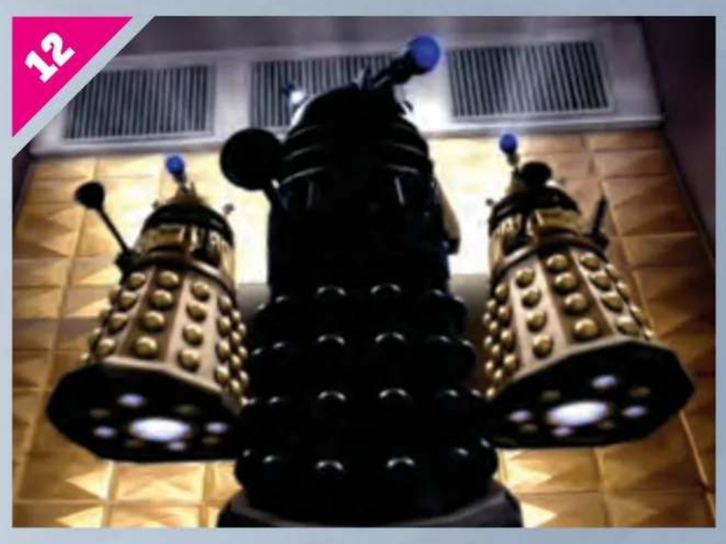

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ours'. The Doctor is impressed by their collection of artefacts, including some 'magna-clamps'.

The TARDIS is driven away with Rose inside it while Yvonne takes the Doctor and Jackie to the laboratory containing the sphere. The Doctor identifies it as a Void Ship, a vessel designed to exist in the Void between parallel universes. [8]

Adeola lures Matt into the closed part of the tower. He is subjected to Cyber-conversion.

Yvonne takes the Doctor and Jackie to her office, explaining that the sphere came through a breach in the world, six hundred feet above sea level, and they built Torchwood Tower to go around it. Ever since, they have been working to make the breach bigger as it is a massive source of energy.

The Doctor tells Yvonne that the breach has splintered the surface of this dimension, which is how the ghosts are getting through across the Void. But too many ghosts, and the surface will shatter.

Matt and Adeola return to their positions as the next ghost shift begins. Rose sneaks out of the TARDIS and into the laboratory. Rajesh doesn't fall for the psychic paper – but then Rose sees a familiar face. Mickey Smith! [9]

Yvonne realises that her team has not stopped the ghost shift. They are being controlled by their earpieces. The Doctor neutralises Adeola, Gareth and Matt and tries to stop the ghost shift, but it is being remotely overridden. He tracks the source of the override to the renovation area, where he is confronted by Cybermen! [10]

The laboratory is sealed. Mickey assures Rose that they can deal with what is inside the sphere.

The Doctor and Yvonne are taken captive by the Cybermen and marched back to the lever room. The Cybermen increase the ghost shift, and all over the world the ghosts turn into Cybermen! [11]

The sphere in the laboratory opens... and four Daleks glide out. [12]

Doomsday

The black Dalek orders its fellow Daleks to commence the awakening of the Genesis Ark, a large, conical container. The black Dalek asks Rose, Mickey and Rajesh to designate who is "least important". Rajesh steps forward and the Dalek extracts his brainwaves! [1]

The Daleks turn down the Cybermen's offer of an alliance. The Cybermen warn them that they have declared war. "This is not war," says the black Dalek. "This is pest control!" [2]

Yvonne and Jackie are led into the renovation area and Yvonne is converted into a Cyberman.

Some soldiers appear in the lever room and destroy the Cybermen. They are led by Jake from the parallel Earth.

Jackie escapes from the Cybermen in the confusion.

Jake explains that they can hop from one universe to another, and takes the Doctor to the parallel Earth. The Doctor is reunited with Pete, who tells him that the Cybermen found a way of mapping themselves onto the other Earth and vanished. [3]

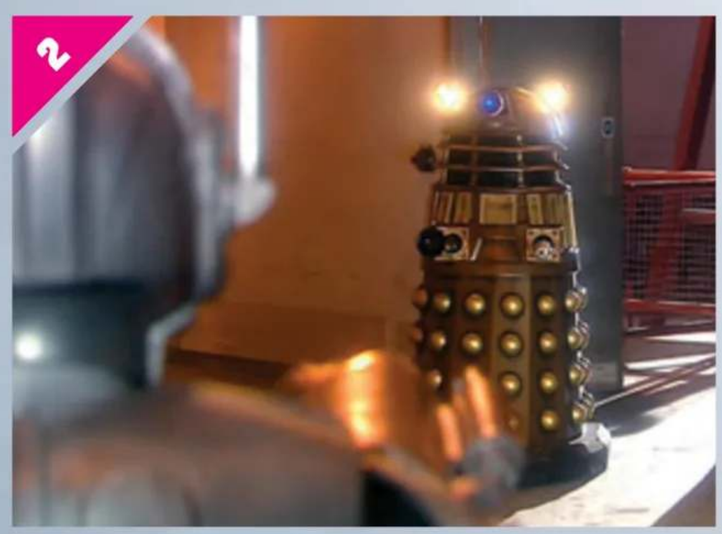
Rose remembers when she met a Dalek in van Statten's vault, she brought it back to life by touching it. The Daleks need a time traveller to open the Ark. [4]

The Doctor learns that the alternative Earth is threatened with catastrophic global warming due to the breach between worlds. The only way to save both Earths is to seal the breach.

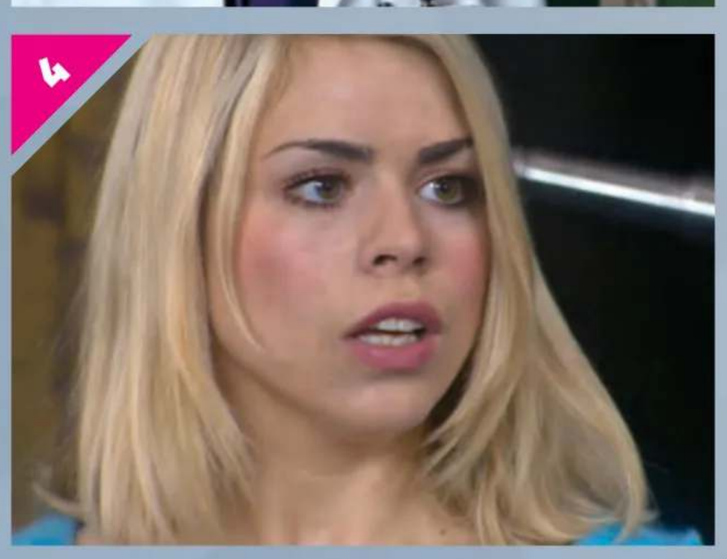
He returns to 'our' Earth. The Doctor calls Jackie, then adapts Jake's gun so that it will work on Daleks. Then, waving a white flag, he surrenders to the Cybermen. [5]

The black Dalek orders Rose to place her hand on the Ark but she refuses. Then the Doctor walks in and mocks the last four Daleks in existence. They are Daleks Thay, Sec, Jast and Caan, also known as the Cult of Skaro.


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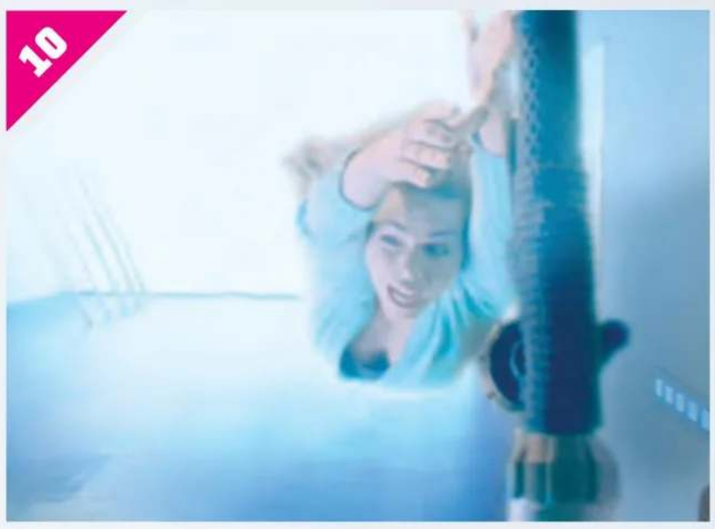

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Sec orders the Doctor to open the Ark, but then Jake and the Cybermen burst in. There's a battle, during which Mickey touches the Ark. The Doctor and his friends escape – but the Ark has now been primed! [6]

The Doctor and his friends rescue Jackie from the Cybermen. Then Jackie meets Pete from the other universe. [7] They embrace.

Outside, the Genesis Ark hovers in mid-air, spins and thousands of Daleks shoot out of it. It was a prison! [8]

The Doctor explains that because the Daleks and Cybermen have passed through the Void they are covered in "Void stuff"; open the Void and anything covered in Void stuff will be sucked inside. Then the breach will close for ever.

Rose refuses to leave without the Doctor but the Doctor puts a medallion around her neck and she jumps across to Pete's World with Pete, Jackie, Mickey and Jake. Rose jumps back and removes her medallion. She chooses to stay with the Doctor. [9]

They open the breach. All the Daleks and Cybermen are sucked through the breach while the Doctor and Rose cling onto two magna-clamps. Dalek Sec escapes with an emergency temporal shift.

Rose's lever tips. She pulls it upright, but falls towards the breach [10] – and is grabbed by Pete, who takes her into his universe. The breach seals, leaving the Doctor and Rose in separate universes.

Rose makes a new life with Pete, Jackie and Mickey. But she hears a voice calling to her in a dream. It leads her to a beach in Norway, where a projection of the Doctor appears. Rose tells him she works for Torchwood now, and he tells her that on the other Earth she's on a list of the dead. She tells him she loves him and he fades away. [11]

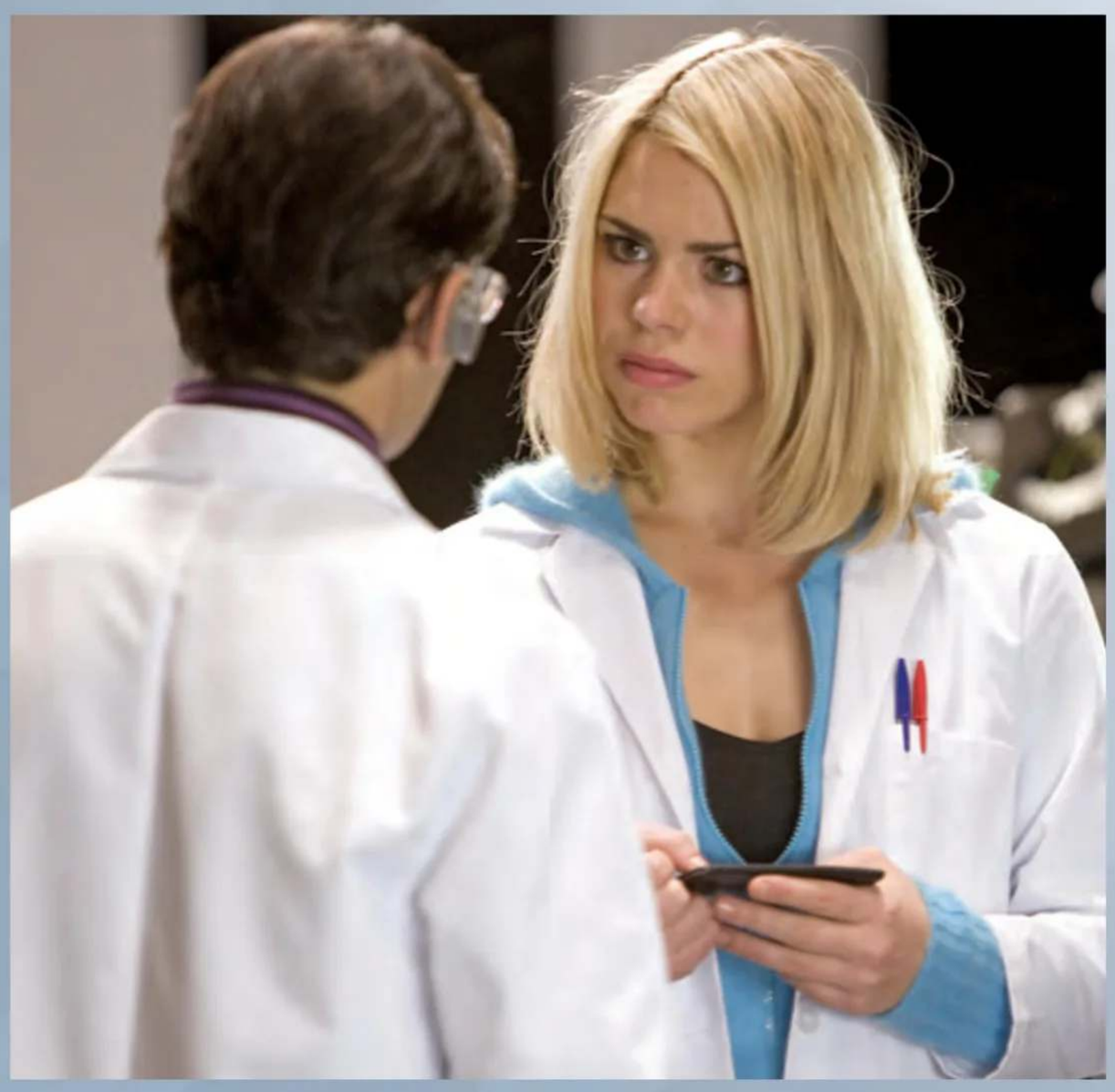
But the Doctor isn't alone. There's a bride in the TARDIS! [12]

Pre-production

At the outset of planning the 2006 series of *Doctor Who*, Russell T Davies was entrenched in production on the climax of the 2005 series and had discovered how the *Doctor Who* budget could best be apportioned to provide an exciting 'season finale'. He would use this experience to craft the following year's two-part conclusion, which would need to be spectacular to grab an audience that tended to diminish in the summer months.

Also in spring 2005, Davies knew that Billie Piper would be leaving *Doctor Who* after two years as Rose Tyler. Piper had enjoyed the series immensely, but was aware that the longer she stayed, the harder it would be to leave.

Below: The psychic paper isn't working for Rose!



It was the departure of Rose – the new audience's original touchstone – which defined the two-part climax and elements of preceding episodes. Because of the strong bond between the Doctor and Rose, only some terrible disaster could break them apart, as neither would ever willingly leave the other; ultimately this was a disaster which would boil down to the simple fact of two levers necessary to shut off two universes from each other. Davies had no intention of killing Rose off; *Doctor Who* was primarily an optimistic series, and Davies felt that killing the leading lady would be a betrayal of the story. He opted to show that Rose's departure from the Doctor was an unwilling one; that she was trapped in another world from which she could not return, but one where she could live happily. Thus the series maneuvered Mickey and the Tylers into position across the two Earths, ready to form a single family unit in the final episode, reunited by the Doctor.

As with 2005, Davies wanted to climax the series with an epic battle, with stakes big enough to cause the separation of his heroes. He relished the idea of a Dalek/Cyberman war; bronze and silver gods battling over the Earth. The two best-loved *Doctor Who* monsters had never previously appeared together in the television series, although it had been suggested by the then-production team back in 1968 but vetoed by Dalek creator Terry Nation. They had, however, been uneasy allies in the 1989 stage play *Doctor Who: The Ultimate Adventure*. Davies felt that young viewers would love this idea, and the crew had always known that the Daleks would



return following *The Parting of the Ways* [2005 – see Volume 50].

The story would also pay-off the various Torchwood references featured in the series since *Bad Wolf* [2005 – see Volume 50]. Davies conceived Torchwood as a ruthless but professional organisation, helmed by a soulless woman based on somebody Davies had once had lunch with who claimed to be a 'people person' and yet was totally cold. The organisation was originally based over the Rift in Cardiff introduced in *The Unquiet Dead* [2005 – see Volume 48] which is where the ghosts came from. However, when the spin-off series *Torchwood* was developed during the summer, Davies decided to relocate this particular branch of Torchwood to London, keeping the Cardiff location for the new show. At an early stage of the writing process, Davies considered a scene in the second episode where the Doctor and Rose, needing to get up to the higher levels of Torchwood Tower past the armies of Daleks and Cybermen, used the Jathaa sunglider from the hangar.

Davies' original outline for the two-parter series finale was entitled *Army of Ghosts* and had Jackie Tyler summoning Rose home by her mobile when her granddad returned after being dead for 10 years. Based in Cardiff and conceived as akin to the Canary Wharf tower, the Torchwood Institute had a top floor laboratory which was described as like the HQ in the BBC One drama documentary *Supervolcano* which had aired on Sunday 13 March 2005. There would be action scenes in the lift shafts and at the end of the story, Davies felt that the skyscraper would probably explode. Although Davies was open about the ghosts turning out to be Cybermen – linking in with *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] – he did not reveal what would ultimately emerge from the sphere. At one point, Davies considered calling Episode 12 *Torchwood Rises* and Episode 13 *Torchwood Falls*, but by June had settled on *Army of Ghosts* for Episode 12 with the finale unnamed – it would ultimately be titled *Doomsday*.



Connections: He slimed me!

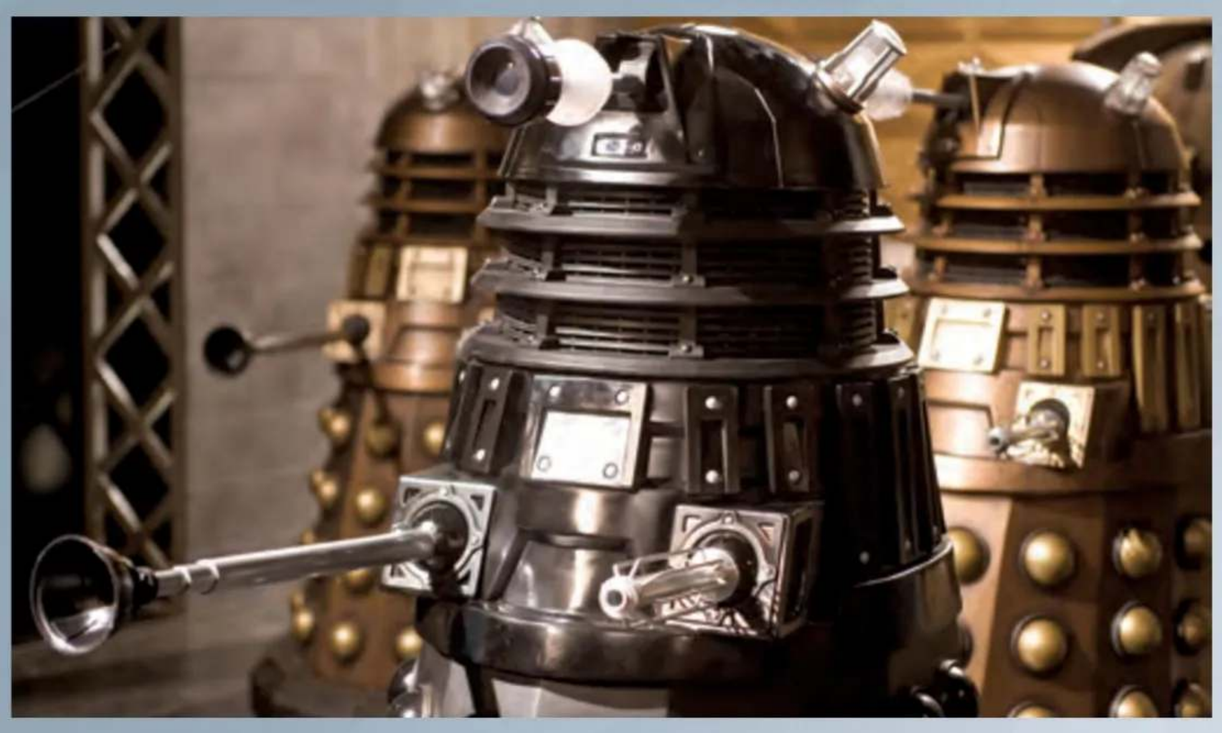
- Before his attempt to trap a ghost, the Doctor asks, "Who you gonna call?", with Rose's reply, "Ghostbusters!" The time travellers are quoting the lyrics of the theme to the 1984 comedy film *Ghostbusters*; the song was performed by Ray Parker Jr and peaked at Number 2 in the UK singles chart.

Left: Yvonne Hartman controls Torchwood.

Mickey or Pete?

In developing his scripts, Davies ensured that the deaths of Torchwood staff fitted with ear pods in *Army of Ghosts/Doomsday* were not too graphic. There was also discussion about whether it should be Mickey or Pete who should appear at the critical moment and save Rose from being pulled into the Void; Phil Collinson wanted it to be Mickey, and Julie Gardner wanted Pete; Davies stuck with Pete as this meant he was finally accepting Rose as his 'daughter'.

The first draft of *Doomsday* was completed on Tuesday 27 September and concluded with the appearance of



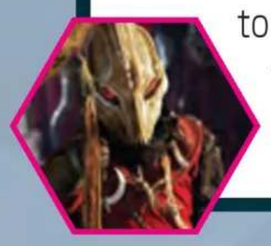
Above: Black and bronze Daleks emerge from the sphere.

an unnamed 'WOMAN' in the TARDIS. To keep Rose's fate a surprise, everything after her disappearance in Pete's arms was removed from copies which were generally circulated to the production team and formed 'Episode 13 Cut-down' which was only issued to key personnel on a need-to-know basis. In early October, draft versions of Episodes 12 and 13 were sent to David Tennant and Billie Piper who were then working on location on *Tooth and Claw* [2006 – see Volume 51]. Tennant read his copy at lunchtime and was deeply moved with the final fate of Rose and the Doctor.

The BBC Drama budget allocated to *Doctor Who* was apportioned in such a way that every possible penny showed in the final programme, with this two-parter being among the most expensive *Doctor Who* episodes ever. The climax would be directed by Graeme Harper alongside *Rise of the Cybermen/The Age of Steel* in Block Three. At the tone meeting on Monday 3 October, Davies said he saw the episodes as "classy". His first draft featured four bronze Daleks, and it was only now that a different leading Dalek was discussed. Davies had loved different ranks of Daleks since seeing the Dalek Supreme in the 1973 story *Planet of the Daleks* [see Volume 20] and Edward Thomas suggested a black Dalek, akin to those seen since *The Dalek Invasion of Earth* [1964 – see Volume 4]; this colour was favoured after spraying toy Daleks different colours to see which looked the most effective. Unfortunately, the Daleks' presence was leaked to *The Sun*. The paper ran a story on Monday 17 October announcing both Daleks and Cybermen in the concluding two-parter, one part of which was entitled *Army of Ghosts*. However, many fans dismissed this as tabloid gossip and many other readers had forgotten the story by the time that programme aired nine months later.

Connections: Merry Christmas

- Yvonne refers to Torchwood's destruction of the retreating Sycorax on Christmas Day. These events were seen in *The Christmas Invasion* [2005 – see Volume 51], with an unseen Torchwood carrying out the orders of PM Harriet Jones, leading to the Doctor's query, "Don't you think she looks tired?"



Torchwood

Untitled shooting scripts for Episodes 12 and 13 were issued on Monday 24 October. Davies indicated that Rose's voiceover was 'calm, measured, somehow older' and that when she was on the bus she was 'aged 17... with a bag of chips... after a bad night out'. Rose's memory of the Doctor in the TARDIS had him 'slamming down controls, the mad conductor with his orchestra'. The alien world the pair visited was 'an alien vista, impossible cliffs, like a Yes album cover, with a blood-red sky' – a reference to Roger Dean's striking sleeve artwork for the progressive rock band Yes since 1971's *Fragile*. The final shot of the sequence was to show Rose 'older, sadder'.

When Jackie greeted the Doctor, the script noted 'improvise, like a little joke thing they've got going, where he doesn't want to be kissed hello, she fights with him, both laughing, until she plants a smacker on his cheek'. Jackie's maiden

name, Prentice, was as given in *Father's Day* [2005 – see Volume 49]. The ghost was described as 'no trailing ectoplasm, it's nothing like a Gelth (SI Ep 3); it's like that figure walking down the corridor in *The X-Files* titles, a pale, white, undetailed man, defocused to his basic, rudimentary shape. It has a simple walking motion, though really, it floats.' Davies wanted to avoid white ghosts as they would look corny, and his description referred to the US paranormal investigation series *The X-Files* which ran from 1993 to 2002. The Powell Estate's fictitious postcode was given as SE15 7GO; invented by Helen Raynor (it included her boyfriend's initials), this had featured in Panini's *Doctor Who Annual 2006*.

Torchwood's lever room was described as 'a technician – white coat, white latex gloves – lowers down a big, sci-fi lever; truly big, a six-foot lever, the size of something that would shift railway lines, going from 90-degrees vertical, down towards the ground, slow, smooth'. Yvonne Hartman was '40 – good team leader, clever, smart' while the lever room was 'ultra-modern sci-fi: nothing flashy, it's sleek and cool and minimalist (though still 21st century Earth). As big as possible, long floor-space. At one end… Yvonne's desk, separated from the rest by a glass partition. Then, desks and workstations for the staff. Looking ahead from the desks: to the left and right, a lever on each side, built into the floor… And at the far end: The Wall. A plain wall, absolutely blank, pale grey, for now. It feels like all the technology has been bunched at the opposite end, away from the wall. Staff; all under 30, smart. Technicians, in white coats, others in City suits. Everyone wears a Bluetooth earpiece.' Adeola, Gareth and Matt were all '25' while Dr Rajesh Singh was '30, bored, jaded'. The sphere was '20ft diameter. Perfectly smooth. Grey metal, like stainless steel. Filling one end of the chamber, slightly suspended off the floor. It's built into the wall, or rather, the wall's been built around it, so maybe only the front hemisphere is showing.'

Below: Welcome to Torchwood.

Connections: Royal Charter

The Doctor recalls his visit to Torchwood House in 1879 and an encounter with a werewolf and Queen Victoria. These events, as seen in *Tooth and Claw* [2006 – see Volume 51], influenced Victoria's establishing of the Torchwood Institute and the Doctor's status as an enemy.



Originally, the Cyberman was not shown when Adeola looked for Gareth; there were oblique references to the shadow's head having 'a handle-type structure' with the actual shot added by Harper. When Adeola and Gareth returned they 'now wear two Bluetooths, one in each ear. They're not exactly blank, it's subtler than that, not robotic, they're just functional, polite.'

The montage of items seen on television by the Doctor included the fake programme *Ghostwatch*, the name of which came from an infamous BBC1 hoax documentary screened on Halloween 1992; this was 'A *Watchdog* or *Crimewatch*-type set, researchers at desks' in reference to BBC One's established consumer and police programmes. Its presenter was Alistair Appleton, host of *House Doctor* on Five, *Garden Invaders* and *Cash in the Attic* on BBC One. When covering the Westminster Bridge scene, Appleton added, "It's almost like a military display, perhaps some fallen regiment from World War One." The weatherman used 'little ghost symbols – like the old Pac Man ghosts' referring to the 1980 arcade game. A discussion was seen on the Trisha Goddard daytime show which had been broadcast on Five since January 2005, following a run on Anglia Television from 1998; the guest was 'Eileen... 22, northern' and a similar item from *Trisha* had appeared in Davies' 2003 ITV drama *The Second Coming*. Psychic medium Derek Acorah was interviewed on the street; the host of Living TV's *Most Haunted* from May 2002 originally continued, "I'm unemployed!" and later, when the Cybermen materialised, he announced, "I give up, I'm going home."

Below: Quick march!



Global ghosts

The TV commercial for Ectoshine had a jingle: "Get the most! From your ghost! Get up and goooo-ooo-ooo!" The French, Hindi and Japanese newscasts were scripted in their relevant languages. The French one continued *"les fantomes ne sont pas admissibles pour le Legion d'Honneur"* ("the ghosts are not eligible for the Legion d'Honneur"), the Indian one ran "and visitors to the Taj Mahal have been warned to treat the ghosts as sacred guests", while the Japanese one said, "It's the latest craze sweeping the nation! Japan's gone crazy, cos everybody wants to be a ghost!" There were then to be five teenage Japanese girls, one of who said, "I love the ghosts! I wanna be one! I wanna be really spooky!" Davies had found that worldwide newscasts could convey story quickly when writing *The Second Coming*.

The Doctor's three cones were 'technology from the TARDIS, each cone two-foot tall, a control panel on the side'. To study his captured 'ghost', the Doctor



Above: Rose-tinted 3D glasses.

'takes out 3D glasses – the old-fashioned cinema type, white cardboard,' referring to the items with tinted lenses available in the early 1950s to view 3D films.

The underground hangar in the Torchwood facility contained 'various alien objects, some chained down, some being tested... A plain, glowing, tall block; some sort of strange tree; a six-foot square robot head... A disabled spaceship packed into one half of the hangar, propped up on telescopic landing stilts.' The script specified that the TARDIS should be offloaded next to 'an Egyptian sarcophagus' at Torchwood in a reference to the sarcophagus the craft materialised next to in *Pyramids of Mars* [1975 – see Volume 24]. Yvonne's comment that Torchwood refused to go metric meant that Matt's dialogue about having a camera "within 50 metres" of the TARDIS had to be changed to "within 50 yards" in ADR.

The Doctor commented on seeing controlling earpieces before in *The Age of Steel*. The polythene sheeting hiding the Cybermen was an image Davies recalled from scenes in a disused hospital in the BBC One crime series *Messiah III: The Promise*, from August 2004. Unlike the previous story, these Cybermen were now armed: 'the cyber gun lifts out of the forearm... pulses of red light stream out of the gun'. The Cybermen in Torchwood were led by 'the Cyber Leader... denoted by black markings on his ear-handles'. When the sphere opened, 'it begins to unfold, from the top, CGI metal sliding back like those early Batmobiles, peeling away into nothing,' referring to the vehicle from the 1989 movie *Batman*. Daleks emerged from the sphere: 'Four of them, one with black markings, gathered in mid-air around a fearsome metal cone.' Davies reasoned that the Daleks in the sphere had programmed it to emerge from the Void at a point where there was likely to be a time traveller around to activate the Genesis Ark – ie the Earth due to the Doctor's presence – but that this would not be explicitly stated because of the guilt it would cause the Doctor.

In *Doomsday*, the Genesis Ark was 'a smooth bronze cone, a bit bigger than a Dalek, with controls bolted to its surface'. Dalek suckers were used to extract Rajesh's brainwaves, described

Connections: City residence



- Torchwood Tower is located in the heart of London's financial sector at Canary Wharf. In real life, this skyscraper is located at One Canada Square and was completed in 1991. Until 2010, it was the tallest building in the UK, when it was overtaken by The Shard.

ARMY OF GHOSTS / DOOMSDAY

STORY 177

Connections: Ger out!

An extract from the popular BBC One soap *EastEnders* was written for Barbara Windsor, who had played Peggy Mitchell, landlady of the Queen Vic pub, since November 1994. She talks to the ghost of Den Watts, the former landlord of the Queen Vic killed off in February 2005 by his wife Chrissie (played by Tracy-Ann Oberman) and buried in the pub's cellar.



in the script as 'all three suckers extend… as they touch him, the three cups of black rubber merge, to cover his whole head. He screams, but it's muffled.' The Daleks' homeworld of Skaro, first seen in their original adventure in 1963/4 was referred to when the four Daleks were revealed as the Cult of Skaro and named Sec, Rabe (renamed Jast in ADR as it sounded too much like 'Ray'), Thay and Caan.

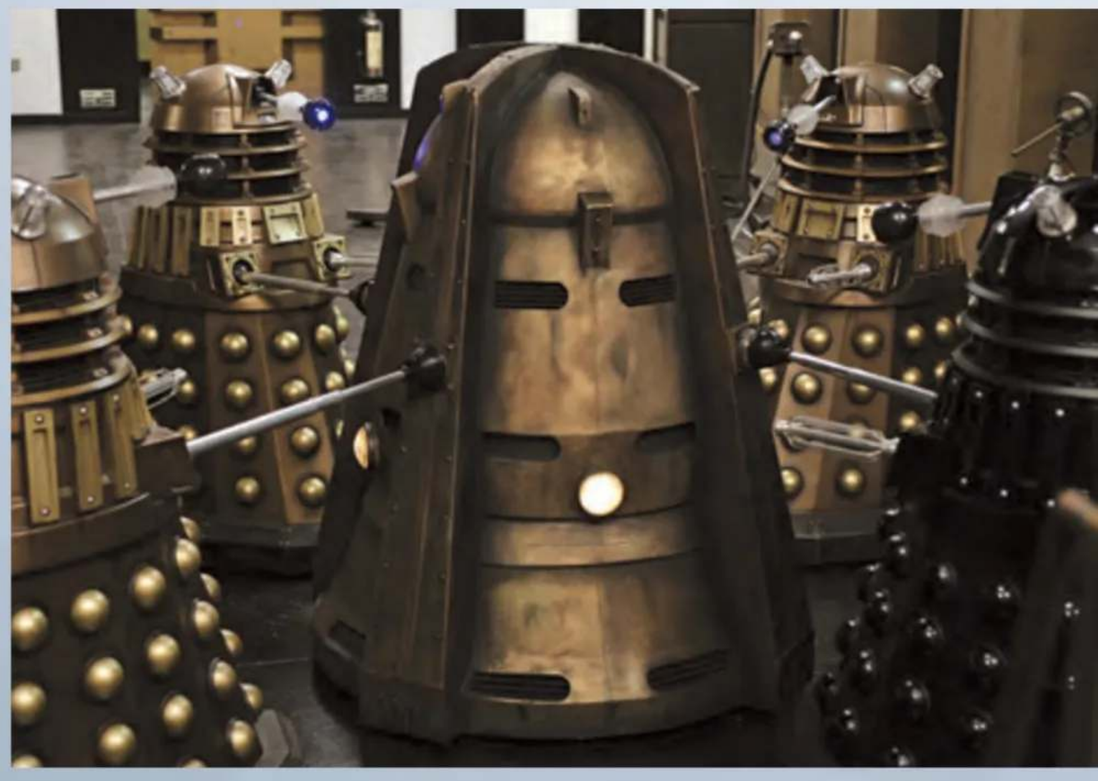
When the Cyber Leader addressed Earth 'a Cyberman steps forward, holds up its arm, in forearm-gun-already-revealed-mode. But it's not a gun, it's a camera.' When describing the suburban street occupied by the Cybermen, Davies suggested 'the one from Ep. X would be great… No people… The most ordinary place, occupied by a metal army.' The battle between Cybermen and soldiers had the roadblock in a 'city street', but noting 'presume daytime in a city street with shops is impossible, so anything city-ish, tall buildings, a good space'. When hit by a bazooka 'a Cyberman explodes! Flies into bits of metal, like a plain old robot. They're not invulnerable.'

In the 'no entry corridor', it was indicated that there was 'no need to see an upgrade chamber; the noise and the light do it all'. The parallel Earth troopers were 'in uniforms like Earth soldiers – like jet pilots, in combat suits, with air-pressure masks covering their faces. And they're carrying the big, two-handed sci-fi guns.' One of these was Jake from *Rise of the Cybermen/The Age of Steel*. The parallel lever room was 'cannibalised, gutted, bare wires, open panels'.

Pete Tyler wears 'a smart suit… He's been through a lot, older, wiser; harder.' The Doctor referred to Jackie by her full name from *Father's Day* and commented that Pete got her name wrong at their wedding; the script noted 'Pete thrown – that was true, in both worlds.' Jackie said her wedding in 1987 was 20 years ago suggesting a date of 2007, although at least three years had passed on the parallel Earth since *Rise of the Cybermen/The Age of Steel*.

The script specified that the time vortex effect should be used for Rose's flashback to events from *Dalek* [2005 – see Volume 49]; the idea of time energy was added by Davies as a reason to keep Rose and Mickey alive. The Doctor recalled being present at the Fall of Arcadia; although not a deliberate reference on Davies' part, an Earth colony called Arcadia had appeared in the *Doctor Who: The New Adventures* novel *Deceit* by Peter Darvill-Evans published in April 1993. The Genesis Ark could 'move independently, gliding across the floor, Dalek-like… marvellously, no dead bodies blocking the way to the door'. When in the sky above London 'the front half of the cone swings open like a medieval iron maiden. Inside: sheer darkness…'

To preserve the script's surprises, most copies concluded with the scene of the



Right: The Genesis Ark must be protected.

Doctor walking away from the sealed wall after Rose was sucked through, claiming this was the 'END OF EPISODE 13'.

In the secret pages, the Tyler family loaded up 'a battered old army jeep' and drove through the wilderness to the beach where the Doctor appears: 'not a hologram, more beautiful, magical, though he stays transparent'. The beach was named Darlig Ulv Stranden, supposedly 'Bad Wolf Bay' in Norwegian. In the conclusion, the unnamed woman who appeared in the TARDIS was 'a bride, in a great big, beautiful white dress... open-mouthed, shocked!'.

Rose Tyler: Earth Defender

The narrative took place on Day 18, apart from the opening sequence with 17-year-old Rose which was on Night A, the Doctor in the TARDIS was on Day B, the pair ran along the street on Night C and stood on the alien world on Day C, and at the end Rose was seen waking on Night W and spoke to the Doctor for the last time on the beach on Day X.

Having written the final script for Rose, the next day Russell T Davies went to Julie Gardner and suggested a 90-minute special entitled *Rose Tyler: Earth Defender* which could possibly form the basis of a spin-off series depicting Rose as a Torchwood agent, kicking off on May Bank Holiday 2007. This notion was warmly welcomed by BBC Drama and it was formally budgeted and commissioned, with Davies mentioning it as a possibility to Piper.

The main guest-star for the finale was Tracy-Ann Oberman, then about to leave *EastEnders* and an actress whom Graeme Harper was keen to work with; Oberman herself was a considerable fan of *Doctor Who* and was delighted to be

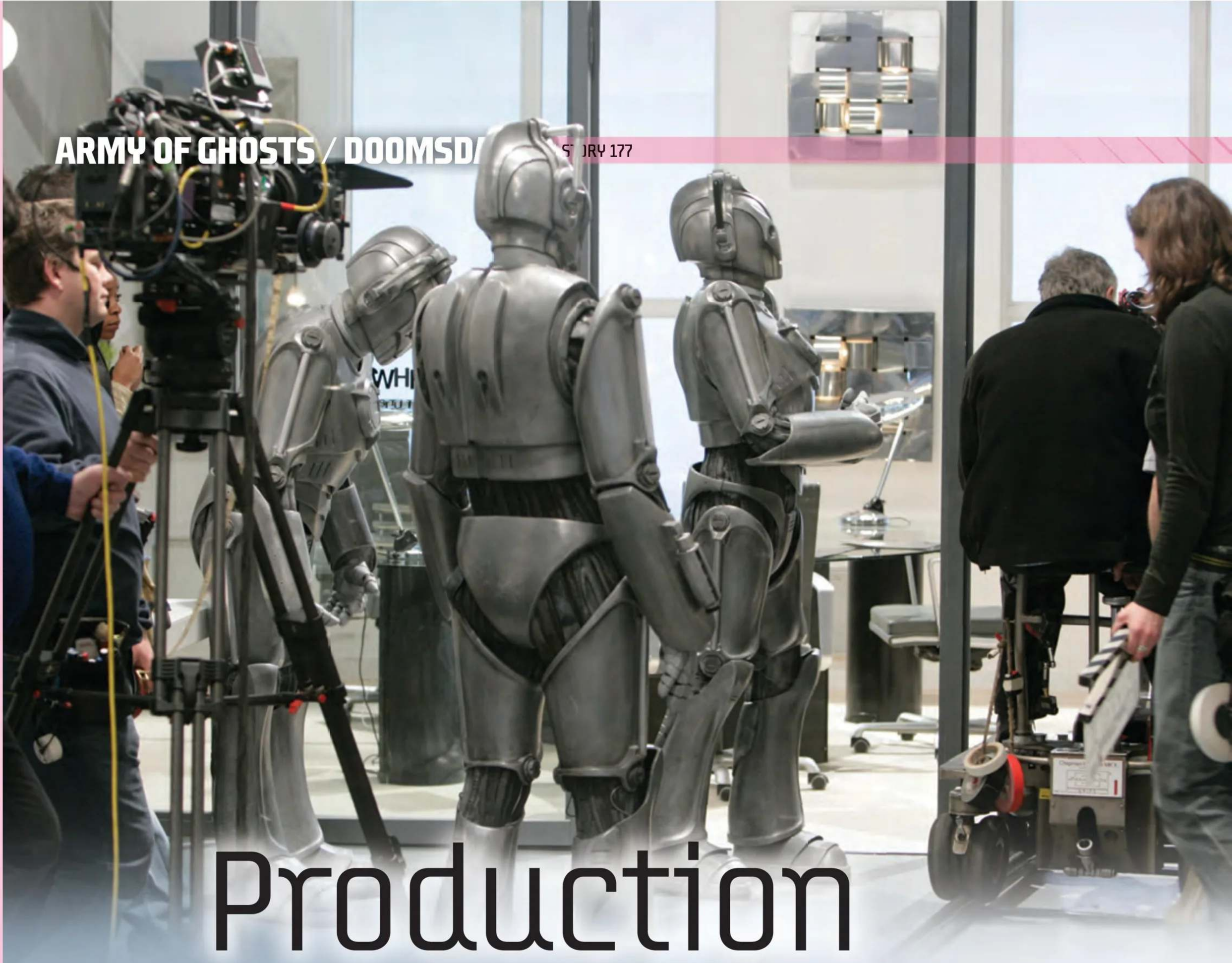


Above: Mickey mans up.

offered the part and her involvement had been announced on ITV1's *This Morning* on Wednesday 26 October, with the *Daily Mail* confirming that she would be the 'villainous' Yvonne Hartman the following day. Playing Adeola was Freema Agyeman who had been Lola Wise in the ITV soap *Crossroads* in 2001; the actress had originally been considered for the character of Esme in *Rise of the Cybermen/The Age of Steel*, but the BBC had been impressed with her and offered her the small role in Episode 12 after an audition in October as a test to play a potential replacement for Rose. Working on both stories for Block Three were Shaun Dingwall and Andrew Hayden-Smith, returning as Pete Tyler and Jake respectively. Playing the police commissioner was David Warwick who had played Kimus in the 1978 serial *The Pirate Planet* [see Volume 29] and was the former partner of Louise Jameson who had played 1970s companion Leela.

Pink rewrites issued on Monday 31 October covered the Dalek and Cyber Leader comparing force sizes, the sphere room battle, Pete and Jackie's embrace, the Doctor realising the nature of the Genesis Ark, Rose's return from the other Torchwood, and the Daleks and Cybermen being sucked back into the Void. ■

Production



Above: Behind the scenes at Torchwood Tower.

Wednesday 2 November saw the *Doctor Who* cast and crew spend the second of two days in London, working on scenes devoted to *Army of Ghosts* from 8am to 3pm. David Tennant, Billie Piper and Camille Coduri returned to the Brandon Estate for sequences on the Powell Estate, while a second unit recorded plate shots of Westminster Bridge from the GLC Annexe. On the set were visitors from the Terence Higgins Trust, while Dot and Gwen Smith – the BBC's liaison with the Brandon residents – joined the crowd artistes when people ran away from the ghosts. Location recording was covered by the magazine *Inside Housing*... but was also plagued by noise from aircraft, helicopters and ambulances. A greenscreen was used for some of the shots into which the ghosts were inserted. The same day, Block One director James Hawes was interviewed at Television Centre by Jo Mally for Radio 2's *Doctor Who: Regeneration*.

On Saturday 12 November, the *Daily Mirror* ran the story *Billie Quits Dr Who* by Kiki King and Nicola Methven which saw an unidentified source claiming that the actress did not want to become typecast. "It's ludicrous, I'd never let Russell down after what he's done for me," laughed Piper the next day in the *Daily Star* in the story *Leaving Doctor Who? Don't make me laugh*.

After recording location material for *Rise of the Cybermen/The Age of Steel* from 1pm on Wednesday 16, Tennant, Piper and Noel Clarke joined Coduri, Elisabeth

Sladen (Sarah Jane Smith), Anthony Head (Mr Finch), Paul Kasey (Cyber-Controller), Joe White (Cyberman) and Ellen Thomas (Clockwork Lady) for a photo shoot at Unit Q2. Concurrent with this, Derek Acorah recorded his scenes at Tredegar House – used in previous episodes like *The Christmas Invasion* [2005 – see Volume 51] – and David Warwick recorded his material at Q2 through to midnight. The cameo actors were not given any script aside from their own scenes.

The Tylers

Before the *Rise of the Cybermen/The Age of Steel* recording at the parallel Earth home of the Tylers on Monday 21 November, from 2pm the scene of Rose telling her family about her dream and of Rose waking up in her bedroom were recorded for *Doomsday*, and a second unit handled the Ectoshine advert in *Army of Ghosts*. The main unit also recorded the Tylers loading up Pete's Series III Land Rover, provided by Vehicles in Vision, through to 1am.

While location recording was underway for the Cyberman story on Monday 28 November, a rehearsal for 'the Enemy' (as the Daleks were referred to on call sheets) was conducted at Q2, along with a costume test for Tracy-Ann Oberman. "I've always been one of this rare breed of women who is a massive sci-fi fan. David Tennant and I sat around on set talking about sonic screwdrivers and there was a very special moment when I saw the TARDIS for the first time," the actress commented in *Television Today*. Playing the Daleks, as in *The Parting of the Ways*, were Barnaby Edwards, Nicholas Pegg and David Hankinson, now joined by Dan Barratt (who had deputised for Hankinson previously). The Genesis Ark (designed by Matt Savage) was operated by Stuart Crossman. When Edwards found a clash of engagements with a theatre commitment, he was replaced by Anthony Spargo on some days. Barratt, Crossman and Spargo had all worked on the Big Finish *Doctor Who* audio adventures, along with Pegg and Edwards. The radio-controlled elements of two Daleks were operated by Colin Newman and his assistant Lyn Carter; the third Dalek made for *Bad Wolf/The Parting of the Ways* and the fourth Dalek built for this story had manually operated domes and eye. The black Dalek was a repainted version of the first Dalek casing made for *Dalek* and was operated by Pegg.

Work on the two-parter began in earnest between 10am and 9pm on Tuesday 29 in the sphere chamber (which reused the cell door from *Dalek*) and Torchwood corridors constructed at Unit Q2; Matt Savage also designed the 'sci-fi gun' wielded by Mickey. Tennant ad-libbed the Doctor exiting the wrong way, and a green screen was placed where the sphere would later be added. Scenes from *Army of Ghosts* were scheduled to release Piper as early as possible so that she could be whisked to



Below: Rose and Mickey find themselves caught up in trouble again.

Connections: Cyber-reveal

The Cybermen make their dramatic entrance by slicing and breaking through polythene sheets. This is a homage to their emergence from cryogenic tombs in *The Tomb of the Cybermen* [1967 – see Volume 10], an image that was repeated as the metal giants emerge from pods in *Earthshock* [1982 – see Volume 35].

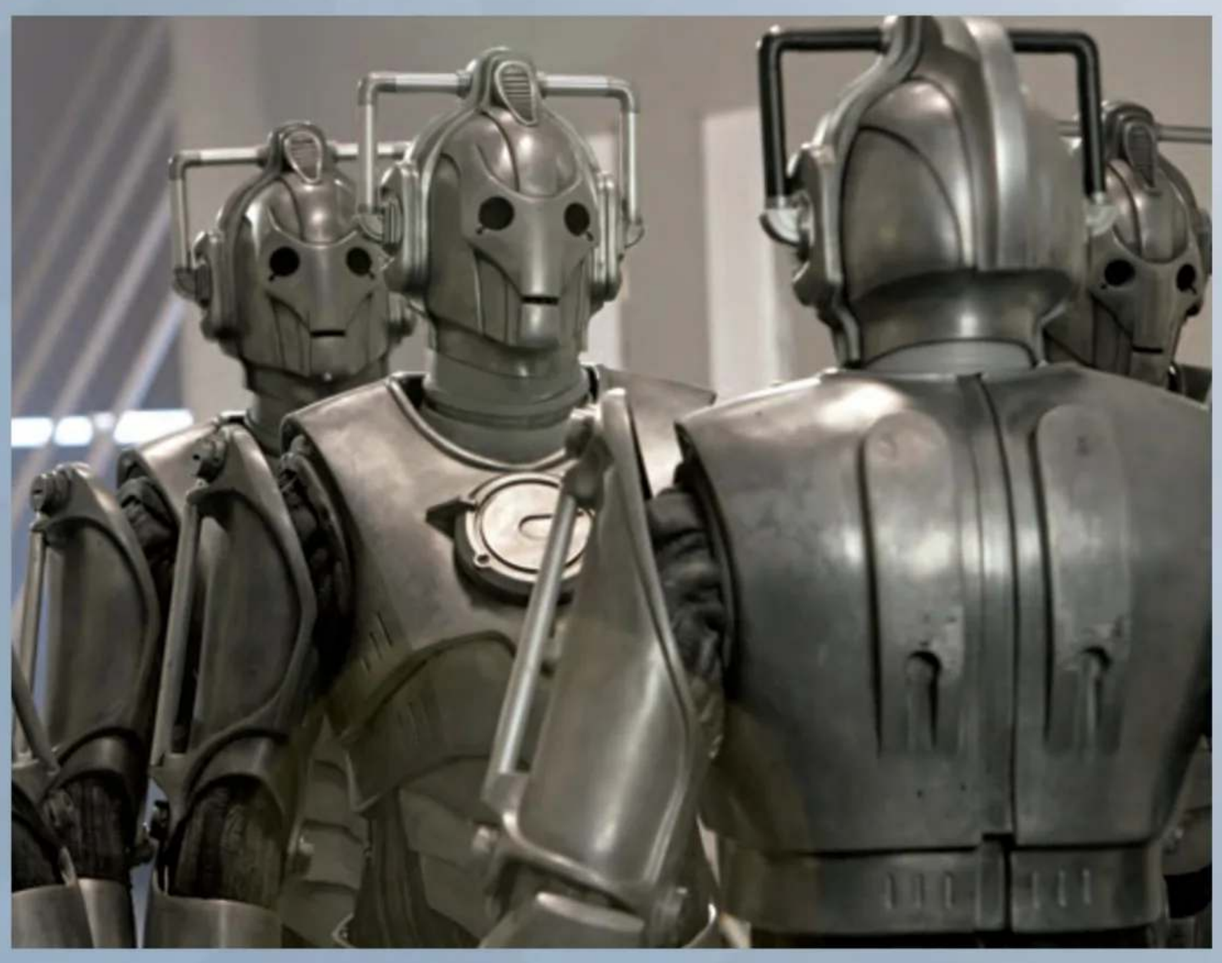


London by helicopter for the recording of BBC One's *2005 TV Moments* as voted for by viewers. The tape recorder scene from *The Empty Child/ The Doctor Dances* [2005 – see Volume 50] was named the best moment from May/ June, with Piper accepting the award. This sequence also received the most votes overall as the Golden Moment of 2005, with Collinson and Steven Moffat watching in the audience. The finished programme was screened on New Year's Eve.

By now, Davies realised that the proposed *Rose Tyler: Earth Defender* was a spin-off too many which could spoil the original *Doctor Who* branding; as such, for the time being Rose Tyler's story would end on the beach of the parallel Earth rather than seeing her continue as an agent of Torchwood.

Tennant was not required for recording from 10am to 9pm on Wednesday 30, which saw the first appearance of the Daleks; the Genesis Ark was also required, but did not need an operator. *Doctor Who Confidential* was on set to cover the sphere chamber scenes and also to record various interviews including Nicholas Briggs (who again voiced the Daleks as he had since *Dalek*) and Raji James, who was playing Rajesh. For scenes where Briggs was required to provide both Dalek and Cybermen voices, assistant director Lynsey Muir read the Cyber-dialogue while the Dalek material was performed on set by Briggs.

Below: Men of steel.



Daleks and Cybermen

Work on the sphere chamber and corridor continued for Episode 13 (which by this point was now entitled *Doomsday*) from 9am to 8pm on Thursday 1 December, with Tennant returning and the design team providing a husk to represent the remains of Dr Singh after the death scene was recorded against greenscreen; the husk originally had a wig, but this was discarded as it looked too comical. Similar scenes were scheduled for 8am to 7pm on Friday 2, with *Doctor Who Confidential* covering production prior to its Christmas party that evening. Ben Cook of *Doctor Who Magazine* was present, along with head of BBC TV Jana Bennett and Gethin Jones from *Blue Peter*, who was having a fitting for a Cyberman costume. Friday 2 was the day of a major action sequence and saw both Daleks and Cybermen on set for the first time, with Crossman now operating the Genesis Ark; work at one point had to be stopped due to the noise of rain on the roof. Abbi Collins supervised stunt work, with Paul Kennington playing a stunt Cyberman; David Tennant suggested that the Doctor could slide across the floor and escape between a Cyberman's splayed legs… but



Above:
The death of Dr Singh.

there was no time to arrange and record this. Three cameras were used to capture the action such as the doors being blown in, and Tennant and Clarke could not resist having a go in the Dalek casings. Visiting David Tennant on the set was Sophia Myles – the guest star from *The Girl in the Fireplace* [2006 – see Volume 52] whom the actor was then dating – and she featured in the latest entry in the video diary which Tennant was recording for BBC Worldwide. Meanwhile, the title *Doomsday* for the concluding episode was revealed to the readers of *Radio Times*.

While Tennant and the main unit were recording scenes for *The Age of Steel* on Tuesday 6 December, a second unit with Phil Collinson as director recorded the Tylers and Mickey driving through the Norwegian countryside (actually filmed near Bridgend) from 2.30pm. The same day, Oberman appeared on Channel 4's *Richard and Judy* mainly discussing her departure from *EastEnders* that week but also commenting on her imminent secretive shoot for *Doctor Who*. Also, Pegg recorded items as a Dalek for *Blue Peter* at Television Centre for transmission on Friday 9 December, with Briggs having prerecorded the dialogue on Monday 5 as he was needed in Cardiff to work on *Rise of the Cybermen/The Age of Steel*.

Wednesday 7 December saw the main unit remaining at Brackla Bunkers from 1.30pm to 12.30am as they had the previous day, but now recording Torchwood corridors scenes for the two-part finale, including the reunion of the Tyler family. For this, the two Cybermen actors – Paul Kasey and Ruari Mears – did not wear the lower parts of their costumes so that they could sink to the floor more easily. This was also Clarke's 30th birthday, and as a gift he was presented with a Cyberman helmet cast from original Millennium moulds. Also on Wednesday 7, yellow rewrites covered the Doctor's return from the parallel Torchwood through to his adjustment to Jake's



Connections: The boss

- The rank of Cyber Leader in *Army of Ghosts/Doomsday* is designated by black, head-mounted handles. This means of distinguishing a Cyber Leader was introduced in *Revenge of the Cybermen* [1975 – see Volume 23], and has been seen many times since its first usage.



Above:
"What are you looking at?"

gun (adding material where the Doctor explained to Jake about a Dalek skin being made of polycarbide – a reference to the 1988 serial *Remembrance of the Daleks* [see Volume 44]), and the sequence with the Doctor and Rose in the two lever rooms, separated by the dimensions, while blue revisions the same day altered the activation of the Genesis Ark.

Recording on the Torchwood lever room set constructed at Q2 began between 12.30pm and 11.30pm on Thursday 8 December, starting with the parallel Earth scenes for *Doomsday*. This had been designed, as was the sphere room, by Al Roberts and impressed Davies because of its 'James Bond' sense of scale. Tennant began the day at Broadcasting House, recording an interview with Mark Lawson for Radio 4's *Front Row* at 10.45pm for broadcast later that day. Director Euros Lyn was interviewed by Philip Moss and Nick Wall of BBC Wales' promotions team. For the scenes with the Doctor and Rose ultimately separated when the breach closed, the crew was impressed with the exceptional power of Tennant and Piper's performances; the pair also recorded pick-up shots for *New Earth* [2006 – see Volume 51] with a second unit. Friday 9 saw recording from 11.30am to 10.30pm on the lever room set for which Piper was not required, while visitors included representatives of BBC Worldwide and Gareth Powell, the chief operating officer of BBC Wales, while Andrew Francis of BBC Radio Wales interviewed Tennant. This was Freema Agyeman's first day of recording, and her potential to play the new companion to replace Rose was being noted by the production team. To maintain the secret of Rose's departure, the team suggested that Agyeman audition for a regular role in spin-off *Torchwood*.

Connections: Name dropper

- Rose buys herself and Mickey some time when the Daleks first appear by revealing her previous experiences with the Daleks, and her knowledge of the Time War. Rose first encountered a Dalek in *Dalek* [2005 – see Volume 49], and later met and and destroyed the Emperor of the Daleks in *The Parting of the Ways* [2005 – see Volume 50].



Lever room scenes

Paul Kasey and Kyoko Morita were the only principal cast members required for recording at Mount Stuart Square in Cardiff from 10am to 9pm on Saturday 10 December, with the venue appearing both as the streets of London and Japan. Time had to be allowed for the fitting of the Cyber-guns to the standard Cybermen costumes, with concept designer Peter McKinstry playing Cyberman number nine on this day, standing in for another performer who had been taken ill.

Recording from 8am to 7pm (the standard time for the week) on Monday 12 December was scheduled around lever room scenes for *Army of Ghosts,* which required neither Tennant nor Piper who were in London for the press screening of *The Christmas Invasion* where Julian Carey interviewed Tennant, Coduri and Sean Gilder for BBC Radio Cymru's *Doctor Who:*

Back in Time. Tennant was back on the lever room set the next day, along with *Doctor Who Confidential*. Both Tennant and Piper were present for lever room scenes in *Doomsday* on Wednesday 14 December, with Piper also attending an ADR session in the morning. Abbi Collins was on hand for the Cybermen taking Jackie and Yvonne away for upgrading, and the Cyber Leader's head exploding was recorded. That day, Carey interviewed Davies for *Back in Time* and the crew attended a special screening that evening. Thursday 15 then covered scenes with the regulars, Pete and Jake in the lever room for *Doomsday*.

Recording broke for Christmas on Friday 16 December. Over the holiday, a new exhibition, *Doctor Who Up Close*, opened at Cardiff Bay's Red Dragon Centre on Thursday 22 December. On Christmas Eve, *The Sun* ran a story declaring that Piper was not leaving the series, but did not specify how long she would continue.

The first day back after Christmas was Tuesday 3 January, with only Tennant and Piper required for the climactic lever room scenes recorded between 10am and 9pm; a large wind machine created the power of the Void. These scenes concluded the following day between 9am and 8pm; the main office window had to be broken, and for the shot of Rose falling towards the Void, Piper was placed on a trolley which smoothly bore her away from the lever. Following this, Appleton recorded his *Ghostwatch* scenes, being attacked by Kasey's Cyberman; this material was pulled forward from its scheduled day on Friday 20 January. *Doctor Who Confidential* was again on set, while the *Manchester Evening News* ran a story about Acorah in which the medium described his forthcoming cameo. Piper then travelled back to London to record the studio material for Channel 4's *The Friday Night Project* at London Studios on Thursday 5 January for transmission the following night. After more lever room sequences for *Army of Ghosts* recorded from 8am to 7pm on Thursday 5 (including the Doctor shattering Yvonne's window), the crew moved to HTV studios from 8am to 7pm on Friday 6 for scenes in Torchwood's top-floor corridor and the no entry corridor; this was Agyeman's final day of recording. A shot of citizens looking upwards in *Doomsday* was recorded with scenes for *Rise of the Cybermen* in Mount Stuart Square between 8.30am and 7.30pm on Saturday 7 January, and the following day the *Doctor Who* exhibition at Leicester's Space Centre closed, having been open since Tuesday 22 November.

From 8am to 7pm on Monday 9 January recording began at RAF St Athan in the Vale of Glamorgan (used the previous year on *The Empty Child*) for the underground hangar and corridor, with Vehicles in Vision providing the army truck, jeep





Connections: Nasty!

- Two of the Cult of Skaro use their suckers to extract Rajesh's brainwaves, which results in his horrific death. The sucker was first used to kill in a similar manner in *Dalek* [2005 – see Volume 49] and gave the Skarosians a new method of killing.

Left: David Tennant shares a joke with a Cyberman on set.



Above: Time to say goodbye...

and also the forklift truck; third assistant director Lynsey Muir played one of the lab-coated personnel. Since Mickey was seen only briefly and his face obscured, Clive Berarey, who had doubled Clarke on *Rise of the Cyberman/The Age of Steel*, played Mickey on this day, with *Doctor Who Confidential* covering recording. The same day, the BBC announced that Piper would star as Sally Lockhart in several Philip Pullman adaptations, starting with *The Ruby in the Smoke* recording in May.

Tuesday 10 saw more work at the RAF base from 8am to 7pm in the loading bay where the TARDIS arrived, and for the Dalek/Cybermen battle sequences in the hangar; this was covered by David Tennant in his video diary. Edwards, Pegg, Hankinson and Barratt played the Daleks, Collins supervised Cybermen stunt work performed by Paul Kennington and Jimmy O'Dee, and Faujja Singh and Will Wright of Bapty & Co supervised firearms. The *EastEnders* material was rewritten on Tuesday 10 January as a pink revision, largely following requests from Barbara Windsor.

As with *The Parting of the Ways*, some Powell Estate material was recorded at Canal Park, Loudoun Square, Gabalfa from 9am to 8pm on Thursday 12, covering the TARDIS' arrival and the Doctor capturing a ghost using cones designed by McKinstry, who used TARDIS roundels for the props' bases. Recording was attended by a crew from an S4C children's programme to speak to Tennant and Piper, while in North America, Sci-Fi Channel announced that it was scheduling the 2005 episodes. 8am to 7pm on Friday 13 was spent back at the RAF base, concluding the hangar battle and recording green screen elements for *The Age of Steel* and *Doomsday*; this included a slow motion shot of Rose falling towards the Void, this time performed with Piper suspended on wires and shot from above as she did a controlled fall towards a green trampoline.

On Saturday 14 January, Tennant was in Edinburgh to attend the centenary celebration of the Royal Lyceum Theatre. The same day, *The Sun* printed shots of the Cybermen on location, noted that Oberman played a villain, and reiterated the Daleks' return. Recording on Sunday 15 began at 9am at the chilly Cardiff dockside for the set piece of the army fighting the Cybermen at a road block,

with Vehicles in Vision providing two army jeeps and two cars rigged to explode and burn. Any Effects also provided the bazooka and the exploding Cyberman, with Bapty & Co supervising firearms. *Doctor Who Confidential* was present. The crew then moved to the basement of Cardiff's Capital Arcade for the confrontation between a Dalek (Edwards) and two Cybermen (Kennington and O'Dee) recorded through to 8pm.

The end is nigh

Concurrent with the Block Four recce, Tennant, Piper, Coduri, Clarke and Dingwall recorded with a minimal crew on the freezing Southerndown beach in Ogmore Vale from 10.30am to 5.30pm on Monday 16 January. The scenes covered were the Doctor and Rose's final conversation, and their visit to the alien world; the cast and crew found this very emotional, despite the fact that Piper would be continuing to play Rose through to March. David Tennant recorded the day for his BBC Worldwide video diary.

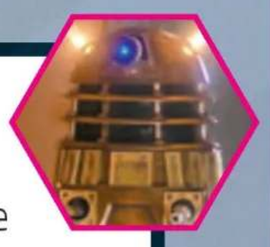
It was, however, the final day for Noel Clarke as Mickey. While recording, four windsurfers wandered into shot and had to be asked to leave; one of them later emailed a poem about Piper to the BBC. That day, *Doctor Who* won the *bbc.co.uk* poll as Best Drama of 2005, Christopher Eccleston was voted Best Actor (followed by Tennant), with Piper as Best Actress.

Nearly all the TARDIS scenes were recorded with Tennant, Piper and Coduri at Unit Q2 from 8am to 7pm on Tuesday 17 January, including the Doctor's farewell to Rose. Julie Gardner felt that the Doctor should be crying, and so later had Tennant re-record his close-ups for the end of the episode, although ultimately these were not used.

On Wednesday 18, a new CBBC *Doctor Who* television magazine programme was announced and at Q2 between 8am and 7pm the Tyler flat scenes were recorded for *The Age of Steel* and *Army of Ghosts*, along with Rose in the sphere chamber and corridor, and a re-recording of the lonely Doctor in the lever room to make the Doctor's sadness more visible at Gardner's request; the original version was ultimately used. Recording from 8am to 7pm on Thursday 19 January started with the suburban house on Broadstairs Road in Canton (where a prop door was kicked in by Kennington's Cyberman), then moved locations for the stairwell scenes with Jackie and the Cybermen, finally ending



Left: Cyber-fist bump.



Connections: Time flies

- The Daleks measure time in 'rels' as in the 1966 movie *Daleks' Invasion Earth 2150 AD* and many Big Finish audio adventures; however, in the 1964 volume *The Dalek Book* this was defined as a unit of hydroelectricity. *Doomsday* marks the first use of the time measurement on screen in a television episode of *Doctor Who*.

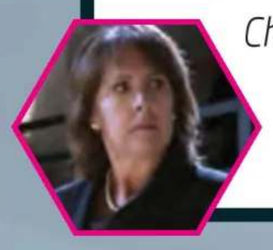


Science guy

- Mickey compares the speech patterns of the Cybermen to those of theoretical physicist Stephen Hawking (1942-) and the voice synthesizer he has used since a tracheotomy in 1985. Hawking is known for his seminal popular science work *A Brief History of Time*, published in 1988, among many other scientific achievements.

Connections: Harriet Jones

- Pete refers to the parallel Earth enjoying a 'Golden Age' under President Harriet Jones, echoing the Doctor's comments in *World War Three* [2005 – see Volume 49] and later after Jones became Prime Minister in *The Christmas Invasion* [2005 – see Volume 51].



up at the Hayes in Cardiff for the 17-year-old Rose (with Vehicles in Vision providing the bus in which Rose was driven down St Mary's Street) and the flashback of the Doctor and Rose running. Following this, the wrap party for Block Three was held.

The mammoth Block Three ended on Friday 20 January with insert shots recorded at Q2 from 8am to 7pm covering shots of green screen work such as flying Daleks and 'ghosts' (actors in black bodystockings and hoods), plus second unit material of the lever, the estate CCTV camera, and the Cybermen in the no entry corridor. *Doctor Who Confidential* was on hand and Kasey was the only principal actor required for shots of the Cybermen slicing through the plastic sheeting, achieved with a blade secreted in the silicone glove.

The *Trisha* insert was recorded by Graeme Harper after a regular edition at Teddington Studios on Friday 27 January. The *Daily Mirror* ran *Scary Dr Who Role for Trisha* about this item on Monday 13 February, naming the episode as *I'm in Love With A Ghost*, Trisha claimed to have been scared by *Doctor Who* as a child.

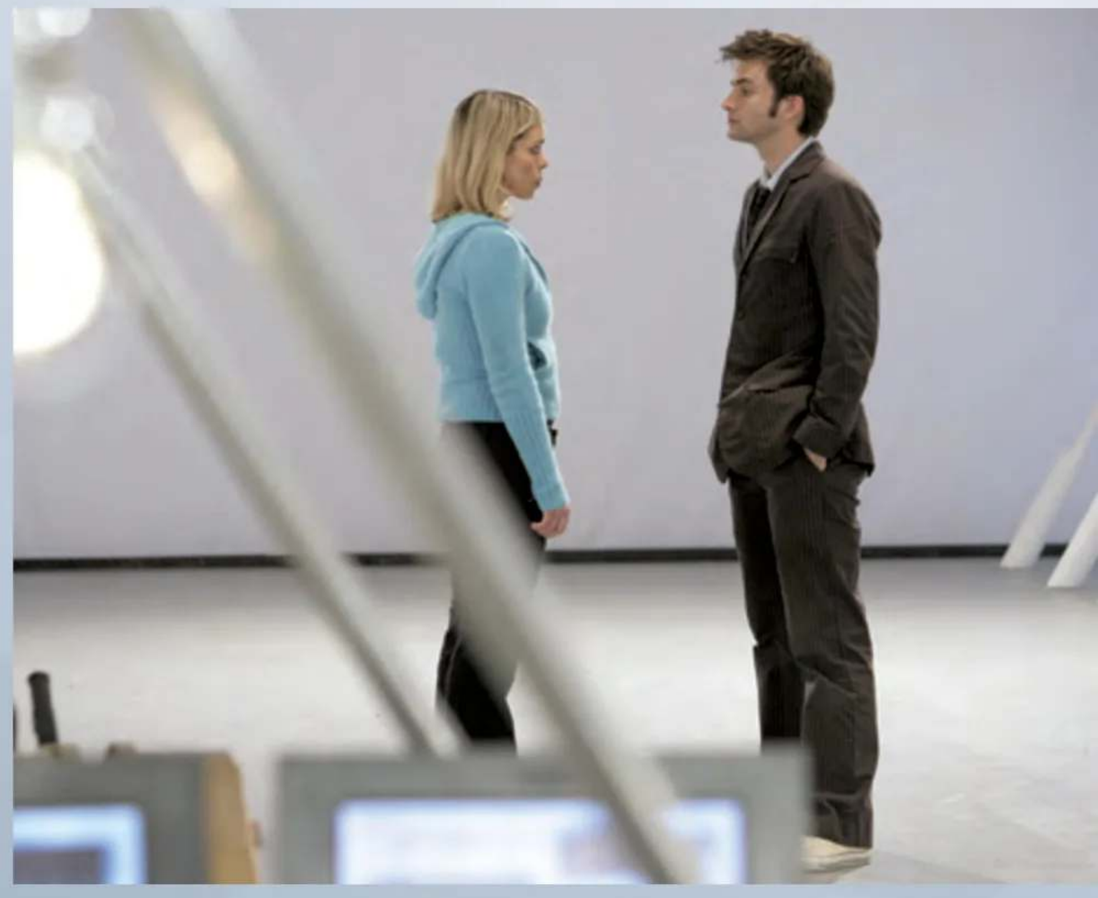
With work still to be completed on the series finale, the truth about the supposed *Torchwood* auditions was revealed to Freema Agyeman and in Cardiff on Wednesday 15 February she performed a screen test as Martha Jones alongside Tennant. The actress was told that she had to keep her casting as the Doctor's new companion a secret for several months.

On Saturday 25 February, *The Sun* claimed that the TARDIS would land in Albert Square and noted the guest appearance by *Doctor Who* fan Barbara Windsor.

Along with various inserts for the Cybermen two-parter, a close-up of the black Dalek in the sphere chamber was recorded at Q2 on Thursday 9 March.

At the 2006 series launch on Tuesday 28 March, Piper continued to tell interviewers that she would be back for a third series. However, there was still another surprise lined up as Davies was determined not to leave the audience on a low. The production team had decided that Martha would be introduced in the first episode of the 2007 series, and the Doctor would be joined by a new companion for the Christmas episode – the deferred storyline *The Runaway Bride* [2006 – see Volume 54]. To play the Bride (not named as Donna until Davies wrote the script for the Special), Davies had the idea of securing the services of award-winning comedy writer/performer Catherine Tate, whose programme *The Catherine Tate Show* had been highly successful on BBC Two.

While plans for Catherine Tate's guest role were hatched, the scripts for 'Tardisode for *Dr Who II Ep 12 – Army of*



Right: Everything has its time, and everything ends... even for the Doctor and Rose.

Ghosts and *Ep 13 – Doomsday*' were issued on Wednesday 29 March, for recording in a few weeks' time.

On Friday 31 March, the true final scene of the 2006 series was recorded from 8pm to 9pm, with Catherine Tate making her *Doctor Who* début. Harper had the script for this confidential scene supplied to him three days prior to recording, and was only informed who would be playing the Bride the day before. After the apparent conclusion of recording at Q2, most of the crew departed for the wrap party. Under her real name, Catherine Ford, Tate had been scheduled to arrive secretly and record her scene with Tennant and a minimum crew (including Edward Thomas acting as key grip) at Q2 concurrent with the celebrations. Tate had only told her mother and boyfriend about her casting.

Tardisode

Following this, both accompanying 'Tardisodes' for the two-part finale, written by Gareth Roberts, were recorded on Saturday 8 April, starting with the emergency studio in Broadcasting House's presentation studio, then moving to the new media department for the newspaper editor's office, filing cabinet room and Atif's flat, followed by material in the corridor and the park bench in the grounds. Each ran to 58 seconds.

The first centred around a journalist called Atif ('young, full of vigour, wants to make his name') offering the 'story of the century' about Torchwood to an editor ('amiable-looking middle-class woman, casual, not too establishment') whose office was 'like you'd imagine Alan Rushbridger's office' – referencing the editor of *The Guardian*. Atif's evidence included 'a sepia image of the Doctor, taken during *Tooth and Claw*. A blurred pic of Yvonne Hartman. A big bright photo of Canary Wharf Tower' while the dialogue made reference to the events of *Tooth and Claw* and *The Christmas Invasion*. Atif was to be seen in a darkened room full of filing cabinets, described as 'faded old green ones in a long line, like the opening credits of *The Prisoner*'; he was to be breaking open Torchwood files 'Watergate-style', referring to the government-authorised security break-in at the Watergate Hotel in June 1972. He is then forcibly removed from his editor's office by a suited agent and two men in white coats; the agent thanks the editor for her loyalty and supplies her with a new, innocuous headline. In an earlier draft, the final shot showed Atif in a straitjacket being dragged along the corridor. Originally Tardisode 12 was to have been a resumé of Torchwood's file on the Doctor – featuring snatched images of the Tenth Doctor and the TARDIS from episodes including *Tooth And Claw* and *The Idiot's Lantern* [2006 – see Volume



Above: Jake arrives with backup from the parallel universe.



Connections: Double acts

As the Doctor and Rose work together at the climax of *Doomsday*, the Doctor refers to them as "Mutt and Jeff. Shiver and Shake." Mutt and Jeff were two characters from a popular twentieth-century American newspaper strip who also featured in cartoons. *Shiver and Shake* was the name of a British comic from IPC in 1973/4; Shiver was a ghost and Shake was an elephant.

ARMY OF GHOSTS



Above: Mickey slips up and accidently primes the Genesis Ark.

52], and with a narrator giving advice to Torchwood staff on how to deal with the Doctor.

The cast for this first Tardisode comprised Shane Zaza as Atif, Nicky Rainsford as the Editor, Dafydd Emyr as the Suited Agent, with Gerard Cooke and Angus Brown as the 'men in white coats' and Catherine Harris playing 'woman with jiffy bag'.

The second Tardisode was a Government State of Emergency television broadcast which originally had the presenter (played by Adrienne O'Sullivan) saying, "We're broadcasting on all TV and radio stations, please use us as your point of contact with the authorities." Urging people to run, she sees the studio is under attack and declares it is doomsday as images of Daleks and Cybermen appear. Originally, this only featured the Cybermen, not the Daleks, with Roberts later adding in two of the Daleks' most famous lines: "We are the masters of Earth!" from *The Dalek Invasion of Earth*, and "Daleks conquer and destroy!" from 1966's *The Power of the Daleks* [see Volume 9]. Nicholas Briggs, as usual, provided the Dalek voices.

An earlier draft of Tardisode 13 was very different; this featured a voiceover from Jackie talking about Rose over a montage of clips of Billie Piper, ending with the Doctor laying flowers at Rose's grave, marked 'ROSE MARION TYLER. 1987 – 2006. GATHER THE ROSE OF LOVE WHILST YET IS TIME', followed by the camera panning to another gravestone reading 'JACQUELINE ANDREA SUZETTE TYLER. 1966 – 2006. FOR HER CHILD IS THE ANCHOR THAT HOLDS A MOTHER TO LIFE'. A second version featured Jackie recording a video for a dating agency ("Likes: long walks, all animals, having a good time. Dislikes: know-it-alls, tuna steaks, they taste of nothing.") and talking about Rose. We

Connections: Howling Eternals

- According to the Doctor, the Eternals call the Void "the Howling". The Eternals are powerful elemental beings that previously appeared in the Fifth Doctor adventure *Enlightenment* [1983 - see Volume 37]. The Doctor believed them to be parasites for preying on mortal beings for their creativity.



then saw a handsome man watching the tape and smiling – when suddenly a Cyberman crashed through his window.

Further pick-ups for the episodes were performed at Enfys Television Studios from 10am to 2pm on Tuesday 11 April, including Mears as a Cyberman falling to the ground in battle, close-ups of the Doctor's hand operating his box in *Army of Ghosts* (after the team disliked the original prop) and close-ups of the black Dalek in flight which were ultimately deemed unsatisfactory and recreated using CGI. On Friday 14 April, the *Daily Star* claimed incorrectly that 'the Cybermen and Gelth join forces in a bid to wipe out the human race in the climax of the series'. On Sunday 7 May, Edwards operated the black Dalek at the BAFTA ceremony – to the horror of the production team who had not wanted the new Dalek to be unveiled to the public in advance! ■

PRODUCTION

Wed 2 Nov 05 Brandon Estate, Kennington, London (Ext Tylers' Estate); Westminster Bridge, London (Ext Westminster Bridge)

Wed 16 Nov 05 Tredegar House & Park, Newport (Ext Street); Unit Q2, Newport: Briefing Room

Mon 21 Nov 05 St Nicholas, nr Cardiff (Tylers' House: Downstairs Area/ Bedroom/Ext/Kitchen Advert Set)

Tue 29 Nov 05 Unit Q2: Torchwood: Subterranean Corridor 2/Sphere Chamber

Wed 30 Nov 05 Unit Q2: Torchwood: Sphere Chamber

Thu 1 Dec 05 Unit Q2: Torchwood: Sphere Chamber/ Subterranean Corridor 2

Fri 2 Dec 05 Unit Q2: Torchwood: Subterranean Corridor 2/Sphere Chamber

Tue 6 Dec 05 Heol Spencer, Brynceithyn, Bridgend (Ext Countryside)

Wed 7 Dec 05 Brackla Bunkers, Brackla, Bridgend (Torchwood: Subterranean Corridor/Subterranean Corridor 3/Subterranean Corridor 2/ Office Corridor)

Thu 8 Dec 05 Unit Q2: Parallel Torchwood: Lever Room

Fri 9 Dec 05 Unit Q2: Torchwood: Lever Room

Sat 10 Dec 05 Mount Stuart Square, Bute Street, Cardiff Bay (Ext/Int City Streets/Ext Japanese Streets)

Mon 12 Dec 05 Unit Q2: Torchwood: Lever Room

Tue 13 Dec 05 Unit Q2: Torchwood: Lever Room

Wed 14 Dec 05 Unit Q2: Torchwood: Lever Room

Thu 15 Dec 05 Unit Q2: Torchwood: Lever Room

Tue 3 Jan 06 Unit Q2: Torchwood: Lever Room

Wed 4 Jan 06 Unit Q2: Torchwood: Lever Room/ Ghostwatch Studio

Thu 5 Jan 06 Unit Q2: Torchwood: Lever Room

Fri 6 Jan 06 HTV Studios, Culverhouse Cross, Cardiff: Torchwood: Top Floor Corridor/'No Entry' Corridor

Sat 7 Jan 06 Mount Stuart Square (Ext Shopping Street)

Mon 9 Jan 06 Unit 878 Picketson Site, RAF St Athan, Barry (Torchwood: Underground Hangar/Subterranean Corridor

Tue 10 Jan 06 RAF St Athan (Torchwood: Loading Bay/Underground Hangar)

Thu 12 Jan 06 Loudoun Square, Cabalfa, Cardiff (Tyler's Estate)

Fri 13 Jan 06 RAF St Athan (Torchwood: Lever Room (green screen) /Underground Hangar)

Sun 15 Jan 06 Cardiff Dockside, Cargo Rd, Cardiff (City Streets/ Westminster Bridge); Basement, Capital Arcade, Churchill Way, Cardiff (Torchwood: Subterranean Corridor/ Subterranean Corridor 3/ Subterranean Corridor 2)

Mon 16 Jan 06 Southerndown Beach, Ogmore Vale, Nr Bridgend (Beach/Alien World)

Tue 17 Jan 06 Unit Q2: TARDIS

Wed 18 Jan 06 Unit Q2: Tylers' Flat: Kitchen/Living Room/ Torchwood: Lever Room/Sphere Chamber/Subterranean Corridor 2

Thu 19 Jan 06 Broadstairs Road, Canton, Cardiff (Int/Ext Suburban House); Unknown (Torchwood: Stairwell); St Mary's Street/The Hayes, Cardiff (London Bus/ City Streets)

Fri 20 Jan 06 Unit Q2: Sky Above London/ Tylers' Flat/Ghost inserts/Torchwood: Lever Room/'No Entry' Corridor/Sphere Chamber/Tylers' Estate

Fri 27 Jan 06 Teddington Studios, London: Trisha

Thu 9 Mar 06 Unit Q2: Torchwood: Sphere Chamber

Fri 31 Mar 06 Unit Q2: TARDIS

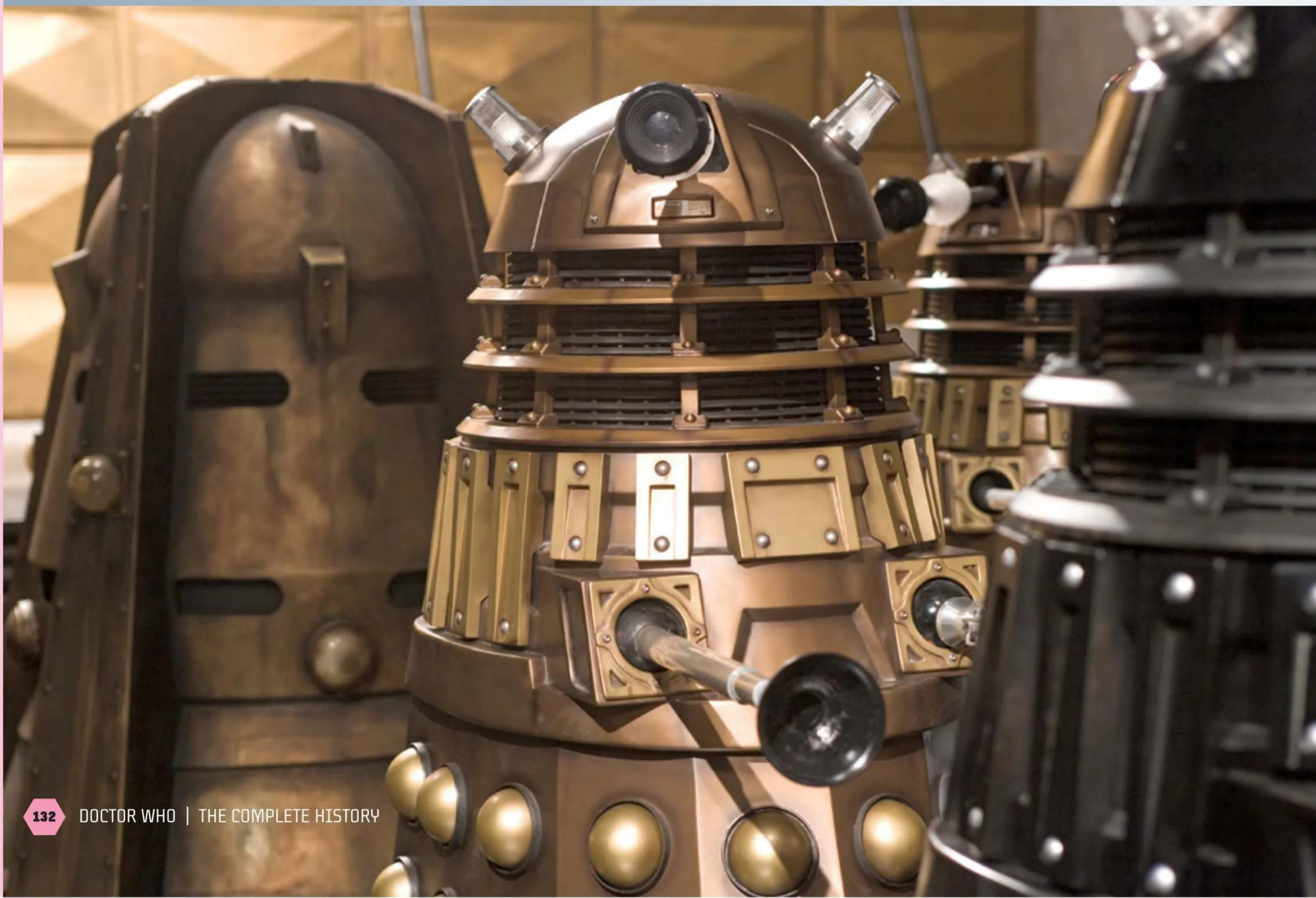
Tue 11 Apr 06 Enfys Television Studios, Unit 31, Portmanmoor Road, Cardiff: Sphere Chamber/Tylers' Estate/ Underground Hangar

Post-production

CGI work for *Army of Ghosts/Doomsday* included the blue and red ray weapons of the Daleks and Cybermen, the upper section of the Torchwood hangar with the spaceship and gantries, the splintering glass partition, the floating Daleks and Genesis Ark, the Daleks and Cybermen being sucked into the Void, the view of parallel London and the alien world seen at the start of *Army of Ghosts* for which The Mill used pre-existing elements like manta rays. The original sphere looked too much like Rover from the cult 1967 series *The Prisoner* and so was darkened, and there were debates about whether to create CGI Cybermen. The original effect of the Doctor's hologram on the beach was also changed to remove fizz and spark (as seen on the Ninth Doctor's hologram in *Bad Wolf/The Parting of the Ways*). The opening shot of Earth was again taken from *Rose* [2005 – see Volume 48] along with the Doctor's first meeting with Rose, and a shot of a lift for *Doomsday*. The aerial shots of London were taken from the BBC Two reality game show *The Apprentice* which began in February 2005.

Additional lines of Dalek dialogue had to be recorded to cover some scenes, notably

Below:
Fear the Cult of Skaro.





Left:
Yvonne supervises Torchwood staff member Matt.

the Daleks' emergence in *Army of Ghosts* and the black Dalek's declaration that the Ark must be protected. Another addition was the Doctor's whispered "Rose," in the closing scenes. Additional dialogue recording took place on Wednesday 17 May, and choral music similar to that in *Dalek* was employed by Murray Gold. As with *Bad Wolf/The Parting of the Ways*, the 1963 Dalek control room sound effect was used on some Dalek scenes in *Doomsday*.

Edits and captions

Piper's departure was only to be announced close to the broadcast of *Doomsday*. Speaking on ITV1's *GMTV* on Thursday 1 June about *The Ruby in the Smoke* (which started production on Monday 15 May) she declared that she was not quitting *Doctor Who* but would not be in every episode of the next series.

On *Army of Ghosts*, the BBC caption was superimposed over the shot of the young Rose on the bus, with the producer credit over the TARDIS' arrival on the Powell Estate and the director caption over Jackie in the flat. At the end of the episode, a 'To Be Continued...' caption initially appeared, with the trailer for *Doomsday* after the main credits.

Minimal edits were made to *Army of Ghosts*. Yvonne announcing: "And powering down..." when the first ghost shift ended was dropped, along with Gareth telling Adeola, "There's been no one down here for days, that's why I thought of it," as they talk in the no entry corridor. When Adeola sees the shape behind the polythene, she said, "Well there you are." As the sphere opens, Rajesh said, "Keep back. We don't know what's in there," and the Cyber Leader in the lever room declared, "The Human Race will be upgraded."

For *Doomsday*, the BBC caption appeared over the opening shots of Rose, with producer and director credits over shots of the sphere chamber scene, with the pre-credits recapping scenes from *Army of Ghosts*.

The first edit was six minutes too long, so cuts included the start of the episode where Rose pushed Mickey's gun to one side, telling him, "It won't work." After this scene, an establishing shot of Torchwood Tower with a voice-over from Yvonne saying, "This is Torchwood One, all personnel within the Torchwood Tower will down weapons, I repeat, down weapons. The Institute surrenders," was dropped. In the lever room, the Cyber Leader said, "The breach has been closed. The upgrading process will now begin."

Below:
Cyberman down!



Right: Jackie and Pete Tyler are reunited at last.

The scene of Jackie being taken for upgrading was trimmed.

In the sphere chamber, one Dalek announced, "Scans indicate planetary invasion of non-Dalek origin." "Must be the Cybermen," said Mickey. "But the whole planet?" asked Rose. "What about the Doctor, what about my mum...?"

Later, Mickey said to Rose, "Least they still need you. Just think up ways of holding back that information, and we're safe." "But that's the thing," said Rose. "The Time War, and the Doctor... they haven't even asked." "Well. They're busy," replied Mickey. "Mickey," said Rose, "I think they've discovered multi-tasking. Besides, they don't need to question me, they can just... extract." One of the main cuts was to reduce the battle at the roadblock between the army and the Cybermen.

The Cyber Leader

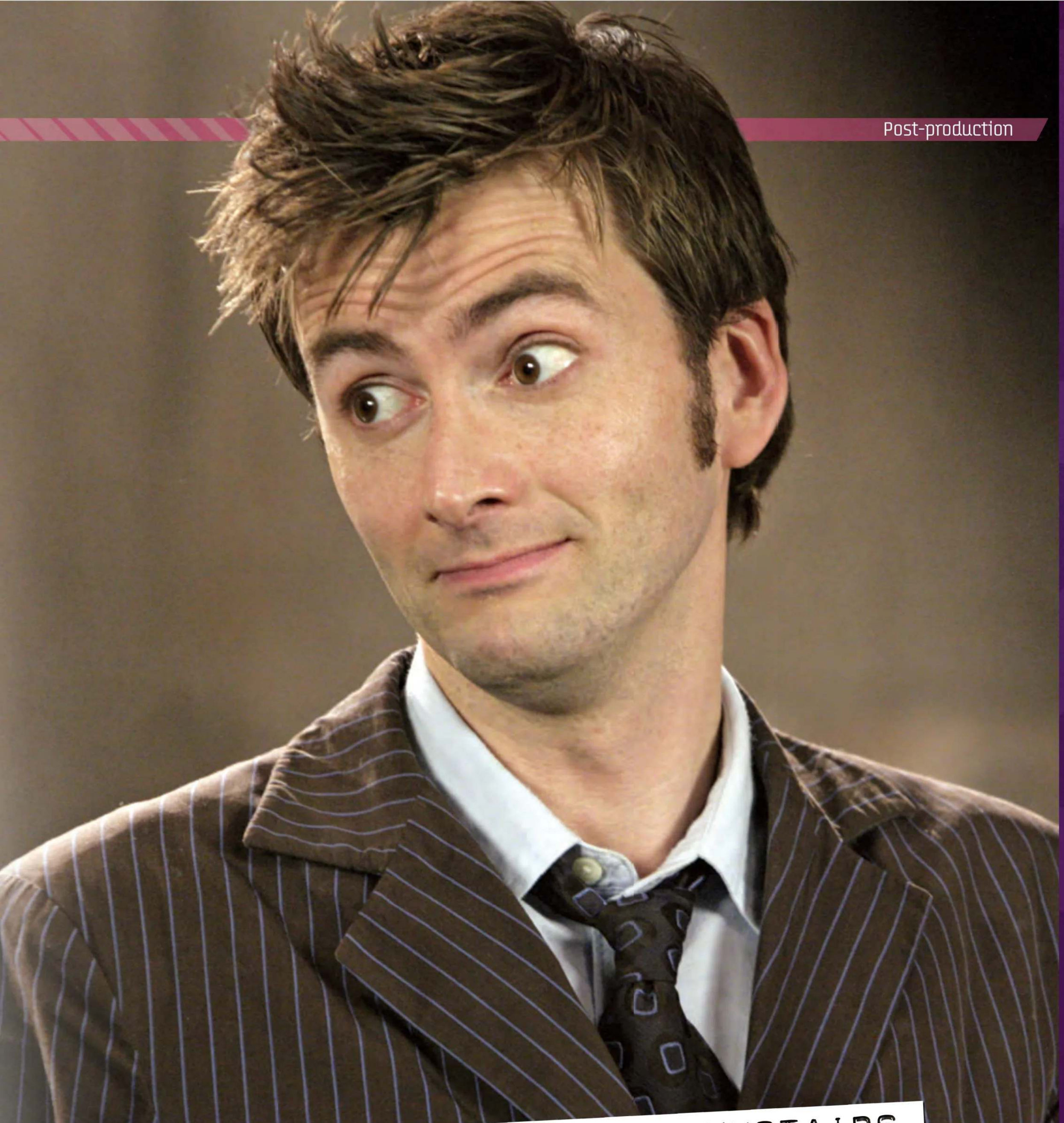
As the Doctor is in Yvonne's office looking down at the destruction across London, the Cyber Leader tells him, "You will impart information about the Daleks." "You want advice?" asks the Doctor, "Come here. I'll give you my advice." Very close to the Cyber Leader, he says, "I've got a machine downstairs. It's called the TARDIS. And you and me, just you and me, we can get into the TARDIS, and fly away. Go to the other side of the universe, and escape. Because there's nothing else I can do. For the first time in my life, nothing. In a few hours time, this planet will be a ball of flame. All we can do is run away and watch it burn." This deleted scene was later included in the series DVD set. When the Dalek threatens to kill Mickey, he said, "It doesn't matter about me. Let them. Whatever they've got in there, it's worse than anything. Rose.



Don't do it." When the Doctor taunts the Daleks for fleeing the Time War, he mocked, "Little diddle Daleks, run run run." As he discusses the Time Lord technology, the Doctor declared of the Daleks, "Oh yes, they stole that from us!"

When Jackie and Pete embrace in the corridor, Rose ran and joined the reunited couple. Watching happily, Mickey said, "World's still ending." "I know," replied the Doctor as he smiled at the happy family. When Cyber Leader Two recalls the Cybermen to Torchwood Tower, his troops were to be seen leaving the roadblock battle with the army sergeant looking on in disbelief; the Cybermen were then seen marching on Westminster Bridge. As Rose confirms with the Doctor that he wants her to go to another world, she continued, "And you stay here? So I can never see you again?" The scene on the beach, after the Doctor comments that Rose was still with "Mr Mickey", he asked "And you and him...?" "Never you mind," said Rose.

The BBC National Orchestra of Wales – comprising 78 musicians – recorded 13 cues for the end of the series in April. The final mix of *Doomsday* took place on Thursday 22 June. ■


"I'VE GOT A MACHINE DOWNSTAIRS. IT'S CALLED THE TARDIS. YOU AND ME, WE CAN GET IN THE TARDIS, AND FLY AWAY."

Publicity

- Russell T Davies and concept designer Matt Savage recorded a podcast commentary for *Army of Ghosts* in Cardiff on Wednesday 14 June (the day after the dub), while that for *Doomsday* was recorded on Thursday 29 June with Davies, Phil Collinson and Julie Gardner following the readthrough for *The Runaway Bride*.

- Following the announcement of Billie Piper's departure on Thursday 15 June, *The Sun* ran an item about her possible replacement on Friday 16, citing Freema Agyeman as the favourite, and saying that Michelle Ryan – Zoe Slater on *EastEnders* – had also auditioned. The *Daily Mirror* covered Piper's departure, claiming that the actress feared typecasting.



- Preview copies of *Army of Ghosts* redubbed the opening, replacing Rose's "This is the last story I will ever tell. This is the story of how I died..." with "This is the story of war on Earth." Also omitted was the opening of the sphere, with the action fading to black after the Doctor's line: "So what's inside?" and a caption appearing reading: "Final Scene Withheld Until Transmission"; the Daleks were not referred to in promotional material.

- It had been planned to preview *Doomsday* at BAFTA on Tuesday 4 July, but Tennant in particular was concerned that the tabloids would ruin the surprises as with the regeneration in *The Parting of the Ways*. The production team opted not to allow any advance screenings at all, with no copies available to the press, or to *bbc.co.uk*'s 'Fear Forecasters' panel.

- A trailer for *Army of Ghosts* was screened on Saturday 24 June immediately after *Fear Her*; another trailer appeared on Monday 26.

- Billie Piper was awarded the *Radio Times* cover for the week of *Army of Ghosts*' broadcast. The actress discussed her career with Andrew Duncan in *Time to Move On* while working on *The Ruby in the Smoke*. Alison Graham selected *Army of Ghosts* in *Today's Choices* with a large colour photo of Rose, while a shot of the





Doctor and Yvonne accompanied the programme listing.

- The series was promoted on Wednesday 28 June when *Doctor Who Magazine* editor Clayton Hickman and Paul Parsons (author of *The Science of Doctor Who*) appeared on *Richard and Judy*. The following morning, both BBC One's Breakfast and ITV1's *This Morning* previewed *Army of Ghosts* with items featuring Oberman.

- As with *The Parting of the Ways*, a different teaser trailer was broadcast from Sunday through to Friday that week.

- On Monday 3 July, a photocall was held with Tennant and Agyeman, with the actress talking to *Doctor Who Magazine*'s Benjamin Cook before departing on holiday

- In an amazing move, the *Radio Times* cover was given to *Doctor Who* for the second week running, tying in with the FIFA World Cup Final by offering readers a choice of either Daleks or Cybermen posing with a football. *Doctor Who Watch* presented *On Set with David Tennant*, a double-sided Cyberman/Dalek poster offer was launched, Jane Rackham selected *Doomsday* for *Today's Choices* with a shot of the Doctor and Rose, and another picture of the pair accompanied the listing.

- Agyeman's casting was carried by most papers on Wednesday 5. More coverage of her announcement appeared on BBC One's *Breakfast* and ITV1's *GMTV*, and former companion Sophie Aldred – who played Ace from 1987 to 1989 – appeared on BBC News 24 to discuss the experience of being a *Doctor Who* companion. Clips from *Army of Ghosts* and *Doomsday* also introduced Agyeman on BBC One's *Newsround* and BBC Cymru's *Wales Today*. BBC Radio 1's *Newsbeat* carried a feature in which Frances Cronin spoke to Russell T Davies, David Tennant, Billie Piper and Freema Agyeman. Agyeman's casting was covered on *This Morning* on Thursday 6, with Sophie Aldred penning an article in *The Guardian* that day.

- Former Doctor Sylvester McCoy and *Doctor Who Magazine* deputy editor Tom Spilsbury commented on Rose's departure on the *BBC News* on the morning of Saturday 8 July, while Oberman featured on Jonathan Ross' Radio 2 show. Nicholas Briggs was also interviewed on BBC Wiltshire on Monday 10 July.

Broadcast

- *Army of Ghosts* performed spectacularly well immediately following England's World Cup foorball defeat; the episode out-performed every other BBC programme for the week aside from that football match.

- A 27'14" edition of *Doctor Who Confidential* offered *Welcome to Torchwood* at 7.45pm on BBC Three; seen by around 570,000 viewers it ranked fourth for the week. The narration for this show and the next had been recorded by Mark Gatiss on Monday 26 June in Bucharest where the actor was working on *The Wind in the Willows* for BBC One. Noel Clarke had been interviewed on Thursday 6 April and Camille Coduri on Monday 24 April. The tone meeting and *Torchwood* readthrough had taken place on Wednesday 26 April and was accompanied by studio work from Monday 22 May and location work on Monday 19 June.

- *Army of Ghosts* was BBC Three's top rated show when it grabbed an audience of around 800,000 at 7pm on Sunday 2 July. A 12'44" version of *Welcome to Torchwood* attracted half a million viewers at 7.45pm on the Sunday; the full version then aired again at 3.20am on Monday 3 July. Monday 3 July also saw the start of a complete repeat run of the series with at least one episode each night at 7pm on BBC Three, starting with *Rose*.

- Raji James was a studio guest in the thirteenth and final edition of *Totally Doctor Who* on BBC Two at 5pm on Thursday 6 July; Camille Coduri was also a guest and recorded her material along with the main links for the show on Monday 12 June. This edition was scheduled for 30 rather than 25 minutes as with most other editions of the series.

- "*Who*, back at its best," was *The Guardian*'s verdict of the episode which was repeated by BBC Three at 9.15pm on Friday 7 July.

- *Doomsday* also performed brilliantly against the film *Mrs Doubtfire* on ITV1, again breaking through the eight-million barrier, and once more charting inside the week's top ten programmes.

- *Doctor Who Confidential* concluded its second run with *Finale*, a 28'30"



Right:
The Cybermen were ecstatic about the viewing figures.



programme which screened at 7.45pm to around a million BBC Three viewers, making it the channel's top rated show of the week. *Doomsday* was screened by BBC Three at 10pm on Sunday 9 July; *Finale* was also repeated at 3.15am on Monday 10 July. An 11'00" *Cut Down* edit of *Finale* appeared at 9.15pm on Friday 14 July, following an 8.30pm repeat of *Doomsday* which had attracted an audience of around 400,000.

By the time *Doomsday* aired on BBC One, 18 months had passed since Davies had assembled his storyline proposals for the second series of *Doctor Who*. Six months had passed since the episode had been recorded. And indeed, recording had already begun on the next series on Tuesday 4 July when David Tennant started location work in East London for the next Christmas Special, the title of which was revealed to the public at the end of *Doomsday* when the closing credits read "DOCTOR WHO will return at Christmas in THE RUNAWAY BRIDE".

Above:
Dr Singh meets a nasty end.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Army of Ghosts	Saturday 1 July 2006	7.00pm-7.45pm	BBC One	43' 20"	8.19M (7th)	86
Doomsday	Saturday 8 July 2006	7.00pm-7.45pm	BBC One	46' 22"	8.22M (8th)	89

Merchandise



Right:
Behind the scenes extras on the Series 2 DVD box set.





Far right:
The initial DVD release in September 2006.



Army of Ghosts and *Doomsday* were released by BBC Worldwide on DVD as part of *Doctor Who Series 2 Volume 5* in September 2006. The episodes were also included on *The Complete Second Series* DVD box set in November 2006. Noel Clarke, Tracy-Ann Oberman and Raji James provided audio commentary for *Army of Ghosts* and David Tennant and Billie Piper provided in-vision commentary for *Doomsday*.

A deleted scene from *Doomsday* took place in Yvonne's office with the Cyber Leader asking the Doctor for information about the Daleks, while the Doctor warned him of approaching devastation for planet Earth. Production of the episodes was also covered in *David Tennant's Doctor Who Video Diary*.





The Complete Second Series DVD box set was re-issued as part of *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and as an individual Blu-ray edition – *Doctor Who: The Complete Second Series* – in August 2015.

In March 2008, DVDs of *Army of Ghosts* and *Doomsday* were given away for free with tokens from *The Sun* newspaper. The episodes were included on the BBC DVD box set *The Cybermen Collection* in April 2009. The set also featured a specially filmed David Tennant interview and a Cybermen documentary, *The Best 25 Cybermen Moments*. *Army of Ghosts* was included in issue 13 of GE Fabbri's *Doctor Who – DVD Files* in July 2009 while *Doomsday* was included in issue 14.

Doctor Who: Original Television Soundtrack was released by Silva Screen in December 2006. It featured Murray Gold's music for both the 2005 and 2006 series, including the track *Doomsday,* which also featured on Silva Screen's four-disc *Doctor Who: The 50th Anniversary Collection* soundtrack compilation released in December 2013. The track later appeared on Silva Screen's expanded 11-disc *Doctor Who: The 50th Anniversary Collection* standard and TARDIS edition variants in September/November 2014.

The story was well supported by Character Options. Its 5" action-figure range included representations of the Doctor, Cyberleader and Dalek Sec, along with further figures of the Doctor and Mickey Smith in various box sets, as well as a 12" remote-control Dalek Sec

In January 2008, action figures of the Tenth Doctor with ghost detection kit were available. 5" action figures of the Tenth Doctor hologram were available in November 2013. This was exclusive to the BBC Shop for the *Doctor Who* 50th Anniversary Celebration, limited to 5,000.

A white T-shirt with grey trim featuring an image of flying Daleks and Cybermen from *Doomsday* was available from Marks and Spencer in August 2007.

The Stamp Centre issued *Doomsday* prints signed by Camille Coduri in 2009. ■

Left: *Army of Ghosts* and *Doomsday* were included on the *Complete Second Series* DVD box set.

Below: Figures from Character Options' *Doomsday* set.



Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose Tyler

with

Camille Coduri Jackie Tyler
Noel Clarke Mickey Smith
Tracy-Ann Oberman Yvonne Hartman
Raji James Dr Rajesh Singh
Freema Agyeman Adeola [1]
Hadley Fraser Gareth [1]
Oliver Mellor Matt [1]
Barbara Windsor Peggy Mitchell [1]
Hajaz Akram Indian Newsreader [1]
Anthony Debaeck French Newsreader [1]
Takako Akashi Japanese Newsreader [1]
Paul Fields Weatherman [1]
David Warwick Police Commissioner [1]
Rachel Webster Eileen [1]
Kyoko Morita Japanese Girl [1]
Maddi Cryer Housewife [1]
Derek Acorah Himself [1]
Alistair Appleton Himself [1]
Trisha Goddard Herself [1]
Paul Kasey Cyber Leader
Nicholas Briggs Dalek/Cybermen Voices
Barnaby Edwards, Nicholas Pegg, Stuart Crossman, Anthony Spargo, Dan Barratt, Dave Hankinson Dalek Operators[1]
Shaun Dingwall Pete Tyler [2]
Andrew Hayden-Smith Jake Simmonds [2]

and introducing **Catherine Tate** as the Bride [2]

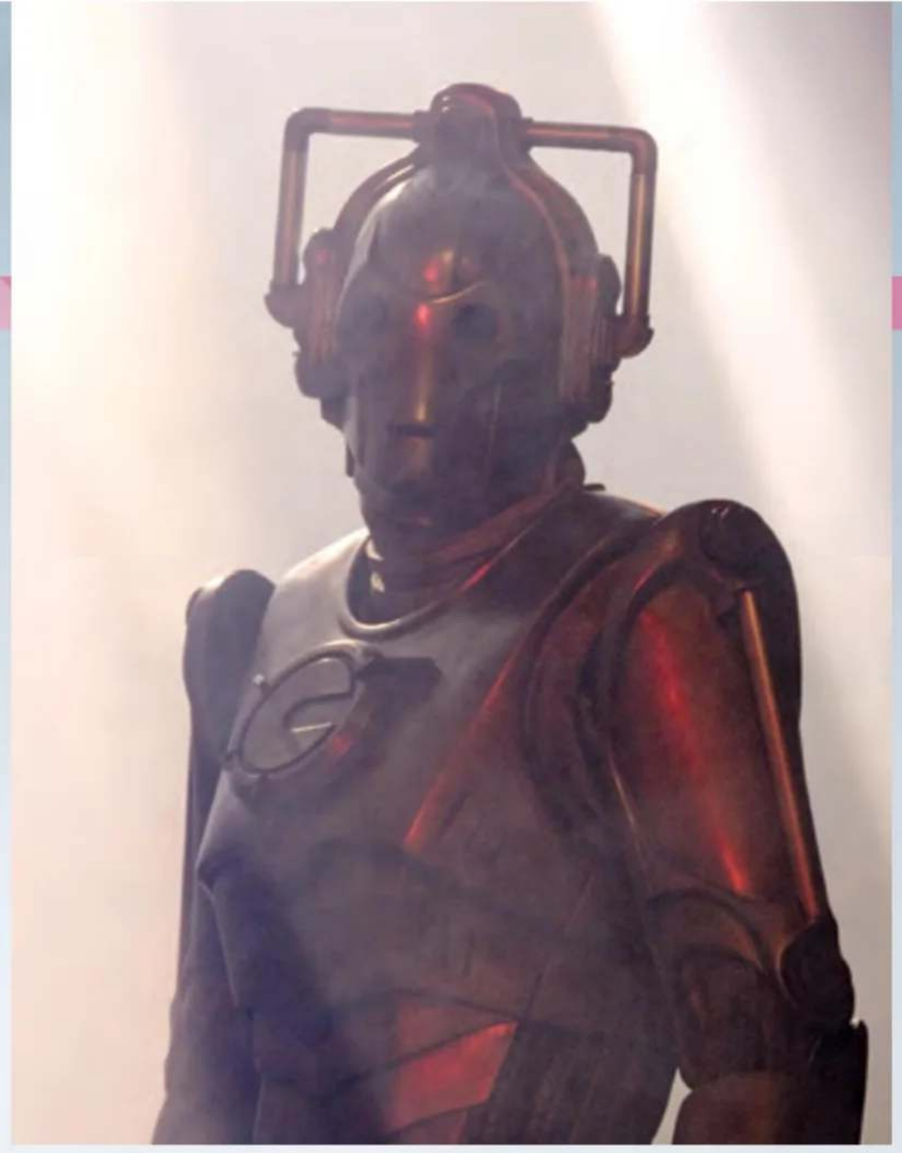
[1] Nicholas Pegg played Black Dalek Sec, Barnaby Edwards and Anthony Spargo played Dalek Thay, David Hankinson and Dan Barratt were Daleks Jast and Caan, and Stuart Crossman was the Genesis Ark

UNCREDITED

Liz Edney, Simon Cornish, Rhian Jones Passengers
Jon Davey, Adam Sweet, JJ Angel, Kristian Arthur, Matthew Gregory, Claudio Laurini, Scott Price, Joe White, Pete Symmonds, Matt Doman Black Ghosts
Alexander Jewel, Niabinghi Frazer, Lawrence Tate Kids
Emily Harper, Lena Abu Oun, Justin Jeffries, Nicholas John, Marina Michel, Tom Robinson, Sachin Seghal, Ashley Wade, Timothy West, Dot Smith, Gwen Smith and unknowns Residents
Ian Wilson, Nick Wade, Sabrina Morris Suits
Yolaris Khan, Marc Bradley, Peter Crebbio White Coats inc Jacob and Andrew
Eriko Kurasawa, Mari Yoshida Japanese Girls
Nicholas Gwyn Evans, Fiona Hepburn, Colin Webb, Owen Staton, Jim Thrusingham, Luke Postians, Jamie Bird Troopers

Below:
"If it's alien, it's ours."





Andy Jackson, Christian Rae, Gareth Edwards, Neil Duffin, Kristian Arthur, Carl Watson, Robert Murray, Denzie Phipps, Mike Buss.....Labourers
Ken Hoskings, Ruari Mears, Karl Greenwood, Pete Symmonds, Mat Doman, Jon Davy, Kevin Hudson, Adam Sweet, Teilo Trimble Joe White, JJ Angel, Peter McKinstry.....Cybermen
Brian Morgan.....Technician
Marcus Hobbs.....Captain
Luke Parsons, Jason Ingram, Sarah Emerson Thomas, Shane Davis, Eddie Martin, Jon William, Elfed Price, Adeola Akande, Brett Postians, Mike Freeman.. Soldiers inc Sebastian
Cleve Bererey.....Double for Mickey
Steve Reynolds, Phil Stockton, Duncan Campbell, Rhys Parry, Gary Dobbs, Jonathan Holcroft, Hopcyn Bird, Mark Harrison, Jason Stevens, Brett Langdon, Tony Squire, Craig Bowden, Richard Harris.....Soldiers
Liz Edne.....Mum
Simon Cornish.....Dad
Finnian Cohen-Ennis.....Son
Clara Cohen-Ennis.....Daughter
Pat.....Fork Lift Truck Operator
Angela Cowing, Fay McDonald.....
.....Troopers (inc Chrissie)
Paul Kennington.....Stunt Cyberman
Nicky Valentine.....Older Lady
Eriko Kurasawa, Mari Yoshida, Nicky Valentine, Jane Dance, Zana Cousins, Nina Maffey, Eddie Martin, John Sinclair,
Basil Anderson, John Griffith, Paul Turp, Ed Jost, Alison Grounsell, Darren Steven, Owen Griffiths, John Paul Green, Vicky Chappie, Dominik Sacchetti, Justin Bees, Simon Hamilton, Bianca Jones, Richard Oakley, Rachel Dax, Domenico Balasco, Jason Shepherd, Jaleelah Galberth, Patricia Croughan, Kate Marshall, Zoe Jeffries, Keena Anderson, Lottie Ball, Susan Morgan, Olivia T Jones, Mathew Pardo, Natalie Burford, Nigel Burford, Ashley Wills, Duncan Hepple, Alex Quantock, Alan Philpott, Leila Parsons, Mark John Fletcher, Jason Stevens, Dennis Gregory, Rhiannon Ward.....Crowd
Wyn Thomas, Geraint Thomas, Mark Kelly, Phil Kirk Sergeant; Jeff Jones, Steve Cooper...
.....Policemen
Jimmy O'Dee.....Stunt Cyberman
Andrew Michell.....Sergeant
Jane S R Kyle-Hunt, Daryl Adcock, Paul Ganney, Ian Williams, Paul Sparrowham, Nicholas Wilkes, Lindsay Hollingsworth.....
.....Additional Dialogue Recording

TARDISODE 1 CAST

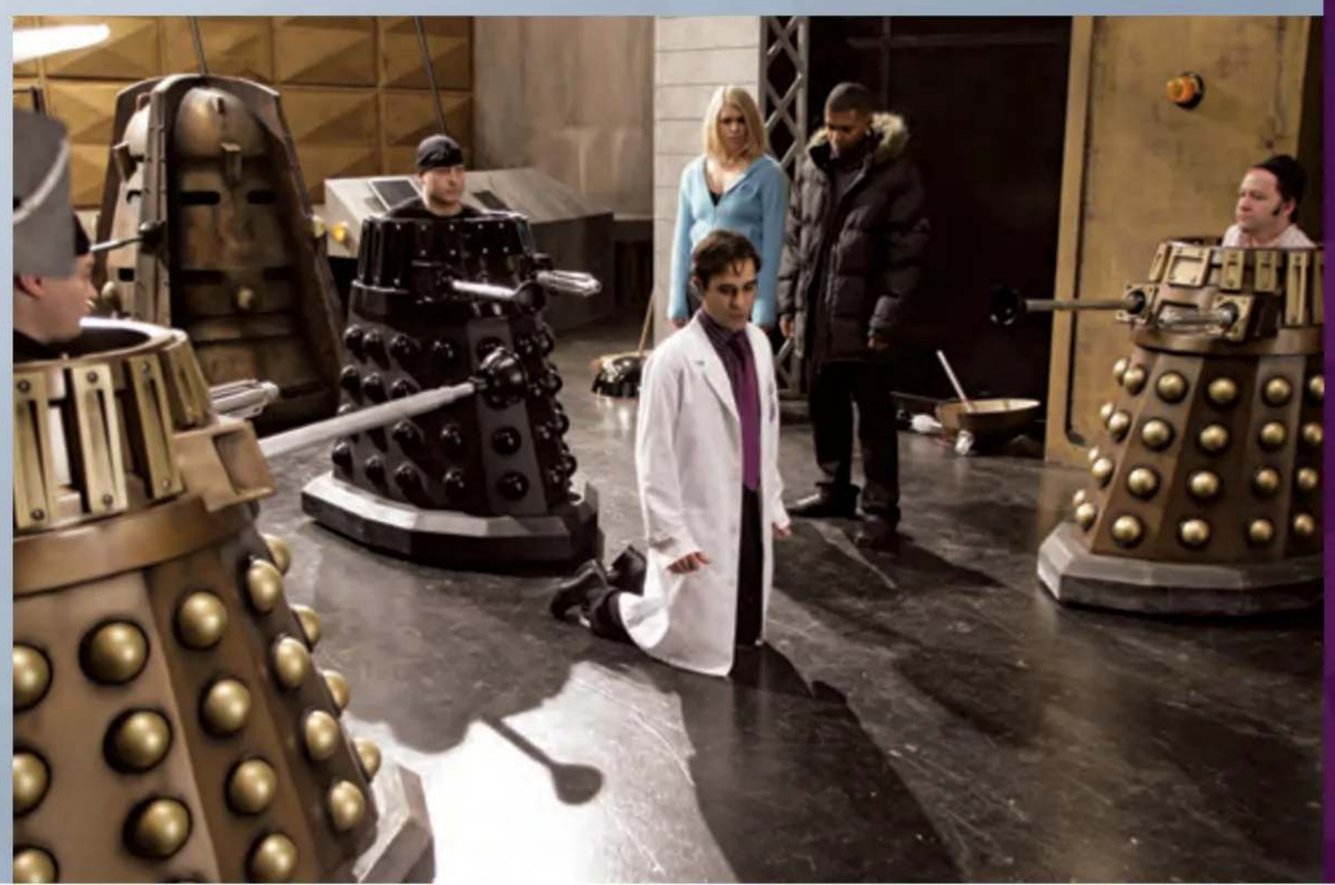
Angus Brown.....Man in White Coat 1
Gerard Cooke.....Man in White Coat 2
Dafydd Emry.....Suited Agent
Nicky Rainsford.....Editor
Shane Zaza.....Atif

TARDISODE 2 CAST

Adrienne O'Sullivan.....Newsreader
Nicholas Briggs.....Dalek Voice

Left: This Cyberman means business.

Below: Kneel before the Daleks.





Above:
Graeme Harper directs the Daleks.

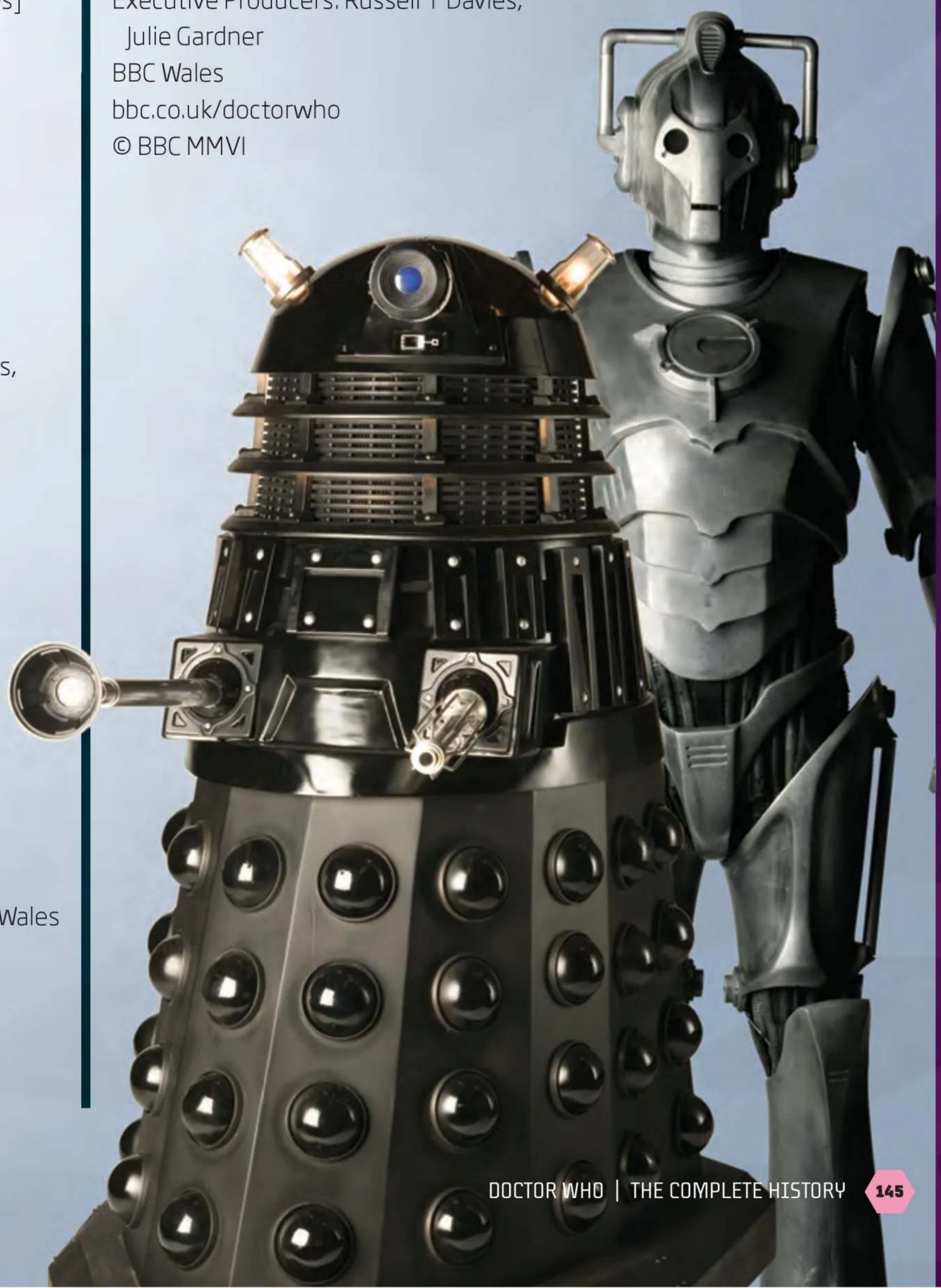
CREDITS

Written by Russell T Davies
Producer: Phil Collinson
Director: Graeme Harper
Daleks originally created by Terry Nation
Cybermen originally created by Kit Pedler & Gerry Davis
1st Assistant Director: Susie Liggat [uncredited: Clare Nicholson]
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Lynsey Muir [uncredited: Anna Evans, Nick Britz]
Location Managers: Lowri Thomas, Gareth Skelding
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production/Script Secretary: Claire Roberts
Production Runner: Tim Hodges [1], Sarah Davies [2]
A/Production Accountants: Debi Griffiths, Kath Blackman, Bonnie Clissold [2]
Continuity: Non Eleri Hughes
Script Editor: Helen Raynor
Camera Operator: Roger Pearce [uncredited: Jamie Harcourt, Joss Lowe, Paul Lang [1], Sian Elin Palfrey [2], Rory Taylor]
Focus Puller: Terry Bartlett [uncredited: Steve Rees, Donald Ng [1], Mari Yamanura [2], Penny Shipton [2]]
Grip: John Robinson [uncredited: Dai Hopkins, Adam Young [1], Peter Muncie [2]]
Boom Operator: Jeff Welch, Bryn Thomas [2; uncredited on 1] [uncredited: Rhydian Yeoman [1], Richard Brooks]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Electricians: Chris Davies, Clive Johnson, Stephen Slocombe
Choreographer: Alisa Berk
Stunt Co-ordinator: Abbi Collins
Stunt Performers: Paul Kennington, James O'Dee
Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Marquand Allison
Standby Art Director: Arwel Wyn Jones [uncredited: Nick Burnell]
A/Supervising Art Director: James North
Design Assistants: Peter McKinstry, Al Roberts, Matthew Savage [2]
Standby Props: Phil Shellard, Trystan Howell
Standby Carpenter: Silas Williams [2]
Standby Rigger: Bryan Griffiths [2] [uncredited: Zack Henderson]
Standby Scenic Artist: Louise Bohling [2]
Set Decorator: Julian Luxton
Property Master: Adrian Anscombe
Production Buyer: Catherine Samuel

Assistant Props Master: Paul Aitken
Props Chargehand: Phil Lyons
Props Storeman: Stuart Wooddisse
Forward Dresser: Matthew North
Practical Electrician: Albert James [2]
Art Department Driver: Patrick Deacy [2]
Specialist Prop Maker: Mark Cordory
Prop Maker: Penny Howarth
Construction Manager: Matthew Hywel-Davies
Construction Chargehand: Allen Jones
Storyboard Artist: Shaun Williams
Graphics: BBC Wales Graphics
Costume Supervisor: Marnie Ormiston
Costume Assistants: Lindsay Bonaccorsi, Barbara Harrington [uncredited: Angela Jones]
Make-Up Artists: Anwen Davies, Steve Smith, Moira Thomson [uncredited: Neil Batt, Barbara Southcott [2]]
Prosthetics Supervisor: Rob Mayor
Prosthetics Technicians: Jo Glover, Martin Rezard
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisors: Paul Kelly, Mike Crowley
Special Effects Technicians: Danny Hargreaves, Richard Magrin
On Line Editor: Matthew Clarke
Colourist: Mick Vincent
Visual Effects Co-ordinator: Kim Phelan
Casting Associate: Andy Brierley
Assistant Editor: Ceres Doyle
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
Model Unit Supervisor: Mike Tucker
Dubbing Mixer: Tim Ricketts
Sound Editors: Paul McFadden, Doug Sinclair
Sound FX Editor: Paul Jefferies
Finance Manager: Richard Pugsley
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Accountant: Endaf Emyr Williams
Sounds Recordist: Simon Fraser [uncredited: Phil Edward, Richard Dyer [2]]

Costume Designer: Louise Page
Make-Up Designer: Sheelagh Wells
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producer: Will Cohen
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Neill Gorton and Millennium Effects
Editor: David Cresswell
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Production Manager: Tracie Simpson
With thanks to the Canadian Broadcasting Corporation
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales
bbc.co.uk/doctorwho
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Below:
The Daleks and the Cybermen – which race is better?



Profile

TRACY-ANN OBERMAN

Yvonne Hartman

Born on 25 August 1966 in Brent, London, her birth name was spelled Tracy Anne Oberman. The family name is Polish-Jewish, her great-grandfather having emigrated from Warsaw to England in the early twentieth century. Her father Anthony was a solicitor, mother Isabel Kremen is of Russian descent.

Initially attending the private Heathfield School for Girls, the teenage Oberman rebelled to sit her A levels at a comprehensive. She pursued acting, having been inspired by a school trip to a production of *Troilus and Cressida*.

She studied classics at Leeds University, before a year later switching to study drama at Manchester University. She then trained at the Central School of Speech and Drama, supporting herself with bar work.

Her first professional job came with the RSC, playing Molly Brazen in *The Beggar's Opera* from April 1992. Roles at Stratford and the Barbican followed in *A Jovial Crew*, *Tamburlaine*, *The Changeling* (all 1992/3) and *Macbeth* (1993/4) and two seasons at the Chichester Festival. National Theatre productions included *Waiting for Leftie* (1999) and as Kenneth Branagh's wife in *Edmond* (2003/4).

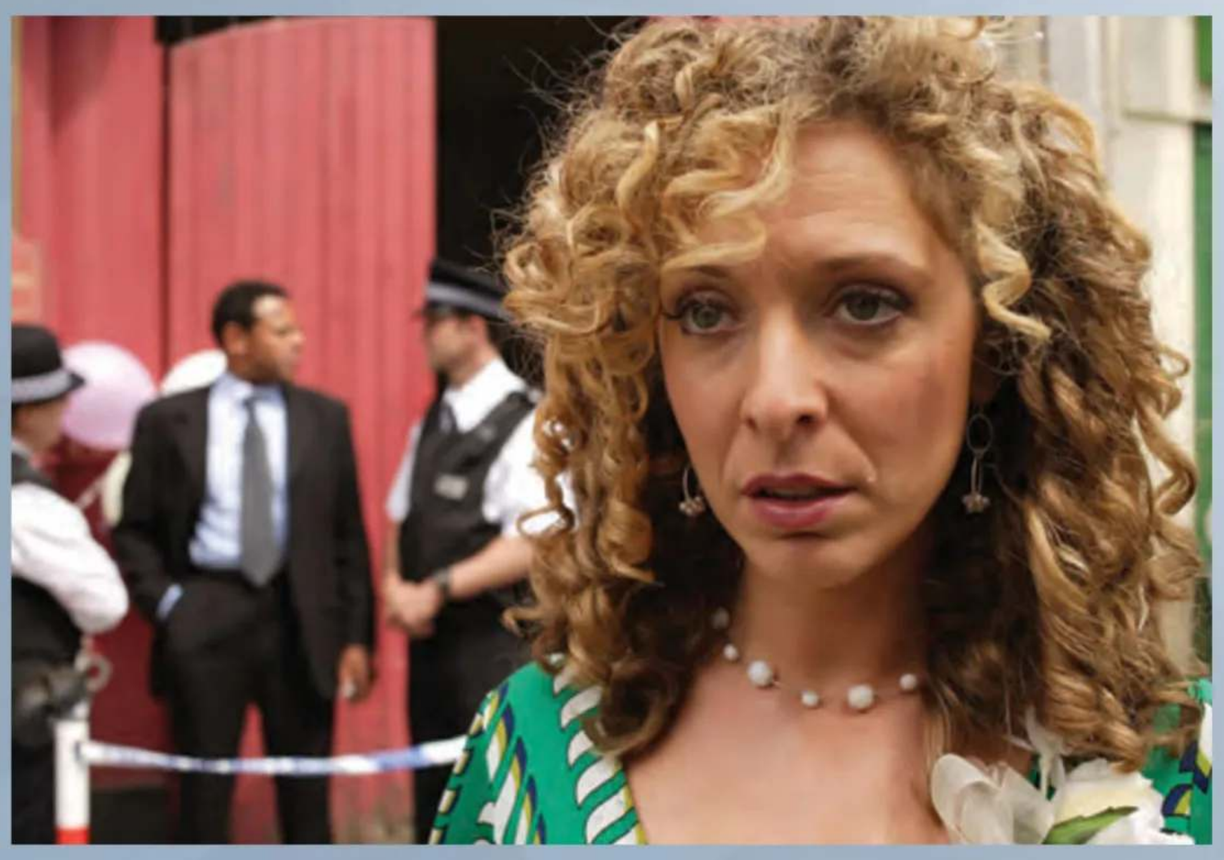
A BBC radio rep player from 1996-2004, she earned 600 credits in everything from classic serials to comedies such as *People Like Us* (1997), *The Sunday Format* (1999-2004) and *15 Storeys High* (1999/2000). She co-wrote and starred in newspaper comedy *The Harringham Harker* (2002), which transferred to BBC2 in 2003.

Early TV credits came in *Loved by You* (1997) and as Zoe Garrard in *Casualty* (1997/8). Much initial television work was in comedy including *Comedy Nation* (1998) and guest parts in *Kiss Me Kate* (1998), *In the Red* (1998), *The Strangerers* (2000), *Rhona* (2000), *Happiness* (2001), *Slightly Filthy Show* (2001) and a one-off appearance as the otherwise unseen Marion in the *Marion and Geoff* spin-off *A Small Summer Party* (2001).

She regularly featured in *Lenny Henry in Pieces* (2002/3) and *Big Train* (2002) and was Beverley in comedy drama *Bob Martin* (2000/1). Occasional drama parts included *Where the Heart Is* (2003), *Doctors* (2004), *Murder in Suburbia* (2004) and *The Last Detective* (2004) before shooting to fame as the glamorous, scheming Chrissie Watts, wife of Dirty Den, in *EastEnders*.

First appearing on screens on 29 April 2004, 18 million viewers watched Chrissie kill Den with an iron doorstop in February 2005. Chrissie was sent to prison and bowed out on 9 December 2005. During her *EastEnders* stint, Oberman married music producer Robert Cowan in December 2004. While honeymooning in Phuket, the couple survived the Boxing Day tsunami. Daughter Anoushka was born August 2006.

Below: Tracy-Ann Oberman as Chrissie Watts in *EastEnders*.



Within days of leaving *EastEnders*, Oberman was on the set of *Doctor Who* in early December 2005. In 2007 she participated in a *Doctor Who* special edition of *The Weakest Link* (2007).

After appearing in comedy drama *Sorted* (2006), Oberman took time off to raise Anoushka, before returning to guest roles in dramas *Mistresses* (2009), *Robin Hood* (2009), *Doctors* (2009), *Waterloo Road* (2011) and *Father Brown* (2014), comedies *Filth* (2010) and *Friday Night Dinner* (2011-) and children's shows *Tracy Beaker Returns* (2010) and *M.I.High* (2010/11). Regular TV roles included Lizzie in medical drama *Monroe* (2012), pathologist Fiona Kennedy in *New Tricks* (2014/15) and Mrs Purchase in the comedy *Toast of London* (2012-15).

Theatre work has included *Boeing Boeing* (2007/8, Comedy Theatre, London), *3 Sisters on Hope Street* (2008, Everyman, Liverpool), a Chekhov reworking which she co-wrote, a National Theatre tour of *Earthquakes in London* (2011), *Old Money* (2012, Hampstead Theatre) and *McQueen* (2015, St James, London). Film appearances have included *The Infidel* (2010), *Hector and the Search for Happiness* (2014) and voicing Moominmamma in *Moomins on the Riviera* (2014).

She made TV guest appearances in *Celebrity Masterchef* (2009), *Celebrity Mastermind* (2004), achieving the highest celebrity score in *Test the Nation: the National IQ Test* (2004) and winning talent contest *Born to Shine* (2011).

She scripted a radio play trilogy of 'Hollywood Tales': *Bette and Joan and Baby Jane* (2010) co-starring with Catherine Tate; *Rock and Doris and Elizabeth* (2012) also playing Liz Taylor; and *Mrs Robinson, I Presume* (2015), starring as Anne Bancroft.

Oberman reprised Yvonne Hartman in Big Finish's *Torchwood* audio *One Rule*, released in December 2015. ■

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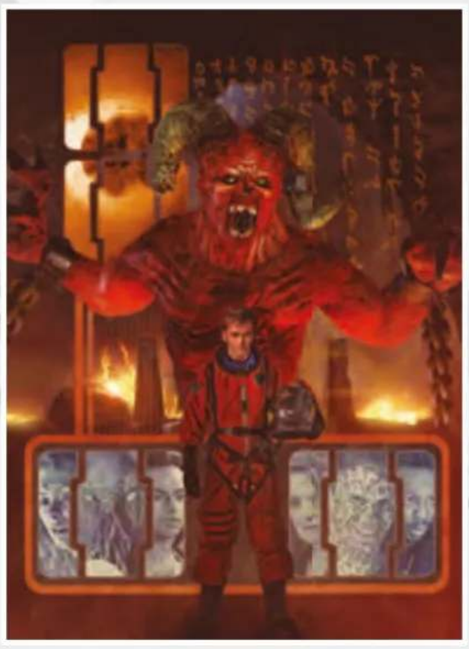
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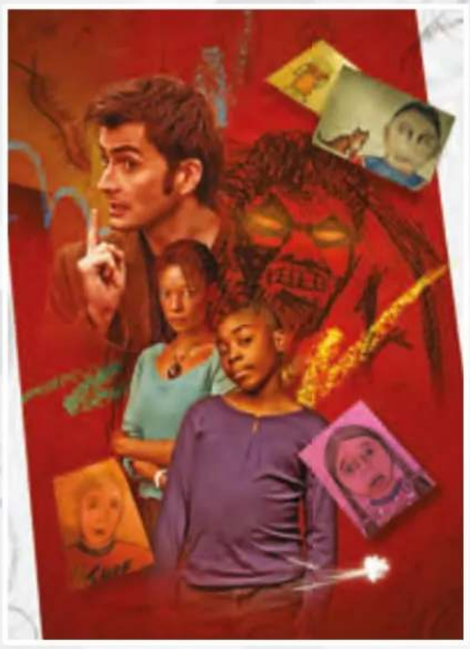
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